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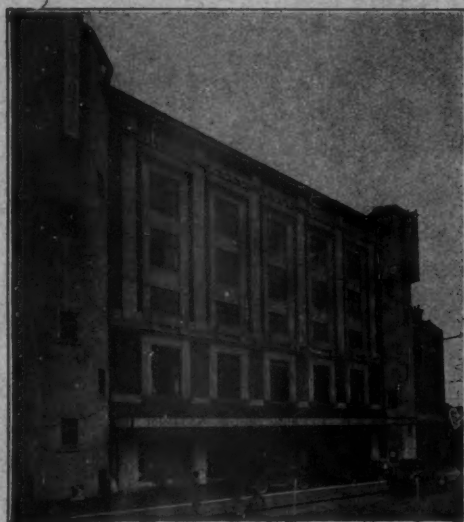
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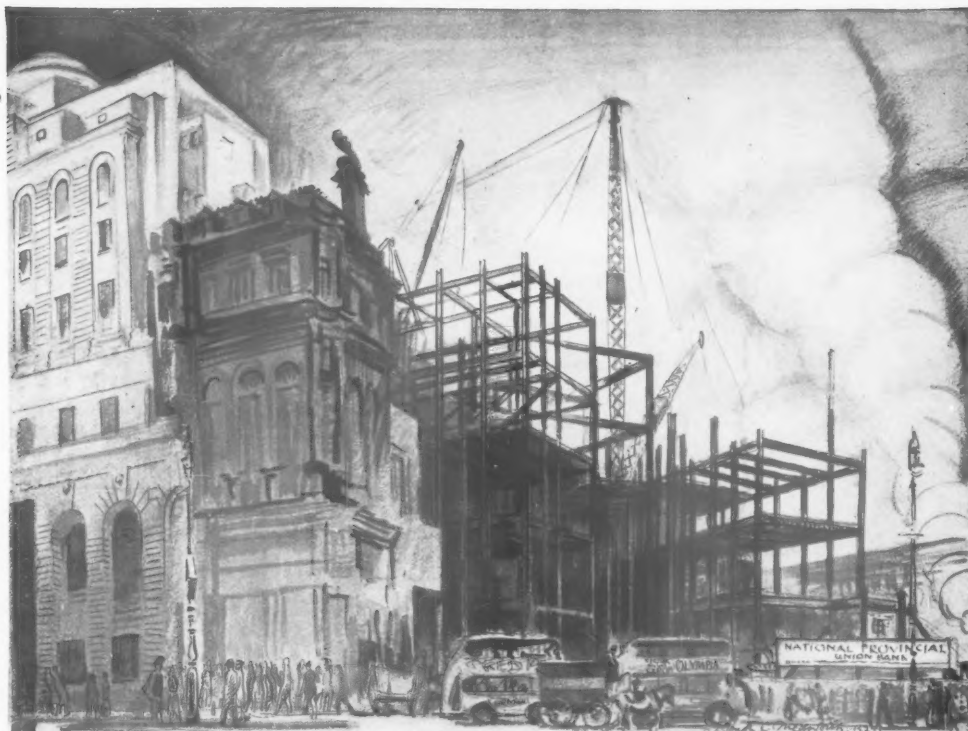
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CONTENTS

	PAGE		PAGE
THE LAYMAN AT BAY. By Harold Payne. With a Reply by Howard Robertson	217	SELECTED EXAMPLES OF ARCHITECTURE. <i>The continuation of "The Practical Exemplar of Architecture."</i>	
EL HOSPITAL DE LA SANTA CRUZ, TOLEDO. By Raymond McGrath	219	THE DOORWAY OF THE OLD BARGE INN, KING STREET, NORWICH. Measured and Drawn by Claude J. W. Messent	253
A HISTORY OF THE ENGLISH HOUSE. By Nathaniel Lloyd. XIV.—The Seventeenth Century (Jacobean) (continued)	227	SCULPTURE. Sculpture on Horseback. By Myras	255
THE ARCHITECTURAL ETCHINGS OF C. R. W. NEVINSON. By Kineton Parkes	232	THE FILMS: Settings. By Mercurius	256
BOURNEMOUTH PAVILION. Designed by Home and Knight. By Maxwell Ayrton	236	PAINTING. The Work of the late Fred Mayor; Paul Drury's Drawings and Etchings; and Others. By Raymond McIntyre	258
RURAL AND URBAN ENGLAND. Concrete Bridges and Transmission Poles	248	CRAFTSMANSHIP. THE ARCHITECTURAL REVIEW SUPPLEMENT.	
BOOKS: THE BOOK OF THE MONTH. The Theatre. By Horace Shipp	249	AT CLOSE RANGE. A FIREPLACE IN MIDMAR CASTLE, ABERDEENSHIRE	260
		THIS YEAR OF GRACE. By G. Baseden Butt	261
		A CRAFTSMAN'S PORTFOLIO. XXXVI.—Details at Imperial Chemical House, London	264

ANTHOLOGY : CAUSERIE : TRADE AND CRAFT : A LONDON DIARY
Page 267 Page 267 Page lxvii Page lxxviii

Plates

THE TOWER OF BABEL. From the Book of Hours of John, Duke of Bedford	Plate I	BOURNEMOUTH PAVILION: FROM THE NORTH- WEST. Designed by Home and Knight	Plate III
QUARTIER LATIN. From an etching by C. R. W. Nevinson	Plate II	BOURNEMOUTH PAVILION: THE SODA FOUNTAIN IN THE BUFFET. Designed by Home and Knight	Plate IV

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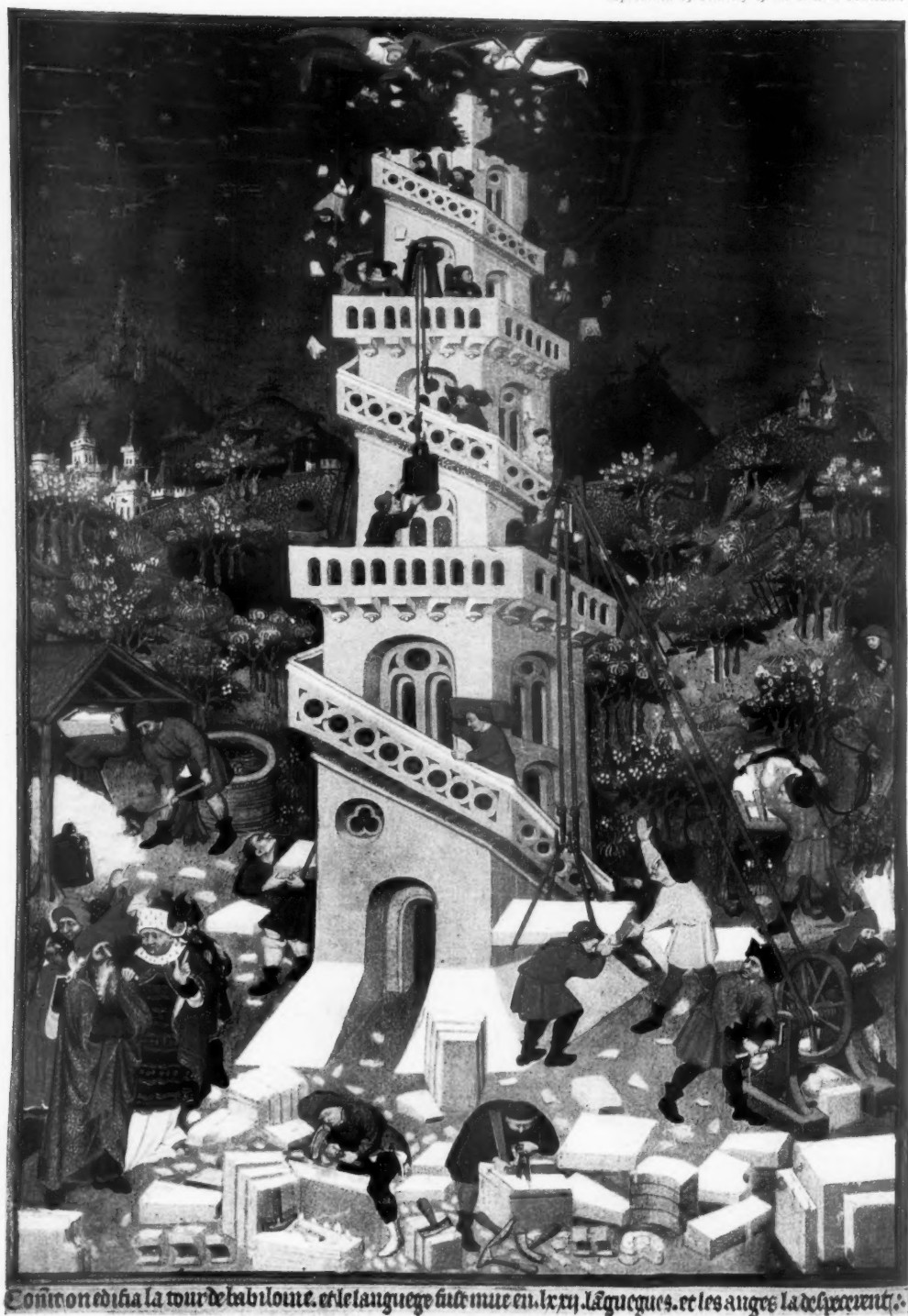


Plate I.

THE TOWER OF BABEL.

May 1929.

From the *Book of Hours* of John, Duke of Bedford. The book, which is one of the finest examples of French work of the period, is commonly, but incorrectly, known as *The Bedford Missal*. Its date is circa 1423.



The Layman at Bay.

By Harold Payne.

With a Reply by Howard Robertson.

A LAYMAN who has attended the course of lectures recently concluded at the Architectural Association must be either very dull or else extraordinarily clear-headed if his mind has not by this time become the venue for an exciting mêlée of mutually contradictory principles claiming to govern architecture as an art.

In Mr. Pakington's lecture expressly, and in others by implication, we were called upon to admire such bewilderingly contrasted examples as the Parthenon, Chartres Cathedral, and St. Paul's, and left—or perhaps it only seemed to my dull-wittedness that we were left—to find for ourselves some demonstrable element of beauty common to all, yet manifested in such diverse forms. No persuasion from the lecturer was necessary, I imagine, to elicit from anyone in those large audiences a glad acknowledgment that at any rate the three masterpieces mentioned are supremely beautiful. But when we were asked to include in the same category some of the startling and bizarre creations of the modernist school, many of us, I am sure, must have been subject to much heart-searching, and must have asked still more urgently for some guiding principle to reconcile ideas so strange and so portentous with those ancient manifestations of art which from our youth up we had learnt to take as our standards and ideals.

Perhaps we ask too much from our theorists. Perhaps when we get to rock-bottom they will confess that the recognition of beauty is the function of some fundamental instinct or intuition, and that we can no more isolate and identify the beauty in a work of art than we can the life which is in every part of a living frog, but nowhere when we come to dissect its dead body. Such a concession, however, tends to a sort of antinomianism which is humiliating to our intelligence and stultifying to our endeavours to read some order into the chaos in which the arts, and some other things too, are floundering in this interesting age of transition.

The generous allowance of informative matter and suggestive, though not always consistent, ideas compressed into the last lecture of the series by Mr. Howard Robertson, made it seem inopportune to raise any controversial points when questions were asked for from the audience at the close. Otherwise one person there, and I think probably many more besides, would have liked to ask this question concerning that "House of the Future"—an admittedly idealized conception—and one or two houses actually erected by M. le Corbusier, which were illustrated in several slides and held up for our admiration. The question which clamoured in my mind for an answer is a very simple one, and it is this: When the structural engineer, the lighting and heating engineer, the acoustics expert, and all the other varieties of engineer have done their work on such a house—*where does the Architect come in?* What is his function in the designing and building of such a house, or what has he to do with it more than with the making of, say, a sewing-machine? In

other words: What has become of the *Art* of architecture? What has become of Beauty?

It would not be fair to suggest what Mr. Robertson's answer would have been; but from some desultory reading on the subject I gather that we should be told by many expositors of modernist ideas that the beauty of such houses lies in their perfect functional efficiency; that because electric power is substituted for human muscle to the utmost possible extent, and because innumerable functions formerly requiring the exercise of energy, intelligence, contrivance, skill, are now performed by moving a lever or turning a knob, therefore such a house must be beautiful. Variations upon this theory are so constantly being put before an indiscriminating public that I feel it is time to utter an emphatic protest against it, and to assert that the men who would fob us off with such theories in the name of Art are offering us stones for bread.

I am not denouncing modern inventions; I am not ungrateful for the smoothness and comfort they bring into our daily lives; I am very far from belittling the inventors' skill, which to my unmechanical mind probably seems more wonderful than to themselves. I have often marvelled at the ingenious and almost uncanny efficiency of my wife's sewing-machine, and I know the satisfaction of riding a thoroughly well-made bicycle; but I have never felt any desire to paint a picture of a sewing-machine or a bicycle and hang it on my wall that I might contemplate its beauty at leisure; nor do I expect to find specimens of their kind preserved for beauty's sake in the Victoria and Albert Museum.

Men of highly-trained artistic perception, and men without any such training, have alike found pleasure in pictures of, for instance, windmills; in pictures and models of sailing ships; but none will pretend that it was the efficiency of such things that made them beautiful in pictures and models. It may have been partly that they were constructed of natural and not synthetic materials; or perhaps that, designed in such intimate relation to the great forces of Nature, the winds and the waves, they could not fail to conform to those sweeping curves and subtle undulations in which Nature always puts forth her power and which are for ever beautiful; or it may be that they were functionally related to some of the simplest, most elemental and most engrossing of man's activities, and that their associations therefore appeal to our most natural and universal feelings. The subject is too intricate for thorough investigation here. But this much I do assert: that when we allow to our architects the great name of artists, we lay upon them the obligation to supply us in their creations with a beauty over and above, and quite distinct from, the satisfaction of a perfect fulfilment of practical needs. If they repudiate that obligation and abrogate that title, I venture to prophesy that the profession will sink in the world's estimation, and will ultimately be condemned for failing in a sacred duty and betraying a great trust. For it is beauty of that higher kind, beauty that is useless and uneconomical, that men now, as

always, are hungering for. The architects tell us that it costs too much: we answer that it is just because it is beyond price that we desire it. For many centuries men have striven against desperately adverse social and economic conditions for beauty in their homes and surroundings; and now, when it seemed to be coming within the reach of a greater proportion of the community than ever before, the very class whose office it is to supply it offers us handles and switches, rectangles and cantilevers and *things*—stones for bread.

It may be that I am speaking for those whom the clever and empirical improvisers and leaders of modern thought in art and sociology think not worth a hearing; for those whom a humble submission to superior learning and technical skill has rendered inarticulate, unable to formulate definite opinions and theories, and therefore contemptible. But beneath opinions and theories unformulated may lie feelings capable of rising to the intensity of passion; and if our brilliant and ingenious innovators have their way and succeed in eliminating beauty entirely from the scheme of things they impose upon us, I foresee the day when men of disingenuous and unvitiated minds will rise up against them in fierce resentment and, collecting all the dynamite they can lay their hands on, blow all those mechanically perfect contraptions to smithereens. Then, departing as far as possible from the hideous ruins, they will find some place, if by that time there remains any place in this island still undefiled by such soulless abominations, where, choosing

among themselves men—they will not call them architects, for the name will stink in their nostrils—men who have still some love of beauty, some reverence for art, and some veneration for man's spiritual nature, they will set them to build as best they can, awkwardly and fumblingly it may be, with small knowledge of construction, with slight acquaintance with their materials, certainly with very little respect for wealth, or consideration for return on capital and the advantages of mass production, houses that human beings can live in and human beings can love.

I have spoken with an emphasis which to some may seem exaggerated and absurd. But this is no academic theme like the existence of life on Mars; it concerns the intimate daily life of us all.

The world of art is passing through a stage closely analogous to that of the political world in France from 1787 to 1795. It has its Abbés Sieyès, its Mirabeaus, its Robespierres; it may be that a Napoleon will rise up ere long and with the inevitability of genius sweep aside all that is meretricious, all that is merely destructive, in the medley of systems and theories that now spawn so prolifically around us, and inaugurate a new reign of order and sanity in art. If ever that does come about, it will be in some quite unexpected, quite simple way, through the utter sincerity and courage of a really great man, for whom such an age as the present seems to offer an unparalleled opportunity.

The Reply.

The subject-matter of Mr. Harold Payne's article raises questions which would require to be argued at length. As, however, he has mentioned my lecture on *The Architecture of the Future* at the Architectural Association, may I comment briefly on one or two points?

In the first place, the pictures which I showed of a house by Le Corbusier and Mr. Duncan's "House of the Future" were not "held up for admiration." They were shown as *information*, as illustrations of a certain trend. I mentioned expressly, in justice to Mr. Duncan, that his house was designed for *exhibition purposes*. And all of us understand what that implies. As regards Le Corbusier, I tried to stress the factors in which he can claim success, namely, the admission of ample light and air and the creation of a sense of space. I have not stated, and do not hold, that his designs represent the architecture of the future.

The answer to Mr. Payne's query as to where the architect comes in when the structural and heating engineers, the acoustic expert, etc., have completed their work, is simple. He comes in *before* they do their work, to organize and control it. The architect organizes, plans, arranges, gives to buildings logical, coherent, and, if possible, beautiful form. The engineers and technicians are his aids; their function is that of equipment, which to be successful must not only function well, but take its proper place—a necessarily subordinate one—in the hierarchy of the requirements of a building. No amount of good lighting or ventilation will turn a badly-planned building into a well-arranged one; no amount of Vita glass will turn an ill-proportioned façade into a thing of beauty. Architecture means more than efficiency of building methods and equipment, and this point of view scarcely calls for argument.

Mr. Payne seems to omit planning, elevational design, and decoration altogether. The atmosphere of interiors requires to be created, controlled; façades must conform to standards of manners even if beauty cannot always be achieved. These things have been, are, and will remain the architect's concern.

As regards the "modernist" point of view, we must remember that beauty to a great extent lies in the eye of the beholder, in his response to certain appeals. If some people consider Major Segrave's *Golden Arrow* to be not only efficient but beautiful, it is because this machine awakens in them a certain emotional and aesthetic response.

There are many forms in modern art which are in sympathy with the general trend of ideals of beauty today, ideals echoed in dress, decoration, illustration, and design of all kinds. If these forms do not appeal to a particular person, it may be that this arises merely from lack of sympathy—dissimilarity in ideals. It does not follow that the forms are bad or ugly. Ideals change, as history shows. And masterpieces typical of a past age may be admired without the desire on the part of the admirers to reproduce them.

The theory that an efficient object is *ipso facto* beautiful is so full of pitfalls that scarcely anyone today defends it. We have only to recall any number of homely and thoroughly efficient articles which can lay no claim to beauty. But an article both efficient and beautiful stands naturally on a higher plane. In a sense it is more efficient, since there are other functions besides the purely practical. There is no doubt, however, that even the sewing-machine and the bicycle are designed in varying degrees of "beauty." And the most satisfactory of these mechanical contrivances could probably be improved by further study of their design, if such a course were commercially practicable. To quote one instance of an efficient article: we have the Ford car in its former guise. It was efficient, very much so. But no one, except, perhaps, Mr. Ford, gave it credit for beauty. He is even reported to have been quite agreeable to his cars being painted in any colour which the customer might desire, provided that they were black!

Mr. Payne need not fear for the future. Architects will continue as in the past to go about their business, which is to design and plan as efficiently as possible, using the best equipment and materials which science may provide, and organizing, scheming, contriving to blend the conflicting requirements of the building problem into an ensemble which will be as satisfying aesthetically as the circumstances permit.

If, however, the client's taste is defective, the architect will be pardoned for occasionally asserting his own views. For, after all, he is becoming increasingly well trained to his job. And most of us recognize that appreciation of art, even granted a natural gift of taste, is greatly developed by study and actual experience.

HOWARD ROBERTSON.

El Hospital
Real de Dementes
at
GRANADA.



✓ El Hospital de la Santa Cruz, *Toledo.*

By Raymond McGrath.

*My thanks are due to Señor Don Manuel Aníbal Álvarez
for his kind co-operation, and to Hubert Woodhouse for his
elucidations of matters of language.—R. McG.*

IT is a Spanish summer. Hot, bright silence clings upon the pinnacles of Toledo. Through the iron-barred window of our whitewashed room in the Cuesta del Alcázar one sees the miraculous gleam of the Tagus, whose green banks sweep deftly against the brown dust of the hills. Across the river the ruined Castillo de Cervantes lifts broken towers of burnished gold into the intense blue of the sky. We have taken this room by mere hazardry, but my first delight has been to look down from the window and see the glorious façade of Santa Cruz, with its tiled roofs and delicately sculptured windows sparkling in the sun. In Santa Cruz I have always felt there was contained a crystal quintessence of the beauty of Iberian architecture.

We go down into the *plaza* and through the arch of Zacodóver to the Calle de Cervantes,¹ where, hidden away in the fringe of this rich web of Toledo, stands the hospital of Santa Cruz with the steep ravine of the Tagus sloping suddenly from its eastern wall to the bridge of Alcántara. We pass through a fine *reja* and we enter the loveliest doorway in Spain: the first and finest fruit of the Spanish Renaissance. The interior seems at first very dark, but a soft light floods all but the deep panels of the *artesonado* ceilings in the long, desolate galleries. The unpaved floors are thick with a dust which stirs heavily under our feet. We go out into the bright light of the Patio Grande, this courtyard whose miraculous stone has launched a thousand frozen symphonies, singing like summer afternoons, into Spanish waters. The arcades of this *patio* are deserted, and a few chickens scratch the rubbish beside a broken well-head. Some tenuous roses clamber a rough trellis where the sun catches their small leaves. A bird flies over, and we hear

at this moment the plaintive voice of a guitar, and discover a woman and a boy and girl sitting at the foot of the stair. The woman is sewing, the boy is playing "Media Luz," and the girl is singing softly to his accompaniment. She has black hair and the dark-brown eyes of her country. It is somehow not the familiar tango which she sings. It is a song transmuted by the atmosphere of Toledo, the coolness of its river, the warmth of its olive trees, the flash of its sun. How could it be otherwise within these walls of Santa Cruz, whose delicate alchemy has enriched the whole surface of Castile and penetrated as far as Mallorca in the Mediterranean!

El Hospital de la Santa Cruz was the first Spanish building on which the Renaissance set its seal. It was designed by Enrique de Egas, an architect whose training had been entirely Gothic—a circumstance which, from a casual glance at his last works, would appear very strange. The reasons for the first appearance of the Renaissance in Toledo are of themselves interesting.

Many powerful Archbishops, ruling Toledo in an unbroken succession—of such great families as the Fonsecas, Mendozas, and Lorenzanas—held the culture of Spain in the hollow of their hands. Of these, Cardinal Don Pedro González de Mendoza, who figured so prominently in the struggle with Granada, was a particular patron of the arts. He had travelled in Italy, and he had some leaning towards the Renaissance art of Florence and Milan. At his request Pope Alexander VI issued a Bull in 1494 for the establishment of a hospital for orphans in Toledo, and the work was entrusted to Enrique de Egas. The Cardinal died the following year, but Queen Isabella carried on the work with the funds which he bequeathed. The hospital was begun in 1504 and work on it was stopped in 1514.

¹ So named from the fact that Cervantes lived in the Posada de la Sangre.



The central feature
of the
MAIN FRONT.

EL HOSPITAL DE LA SANTA CRUZ.



A detail of the sculpture, carved in marble, on the left side of the *ENTRANCE*.



Ornamental bronze nail-heads, or chatóns, on the *ENTRANCE* doors.

Enrique de Egas, who became Maestro Mayor of the Cathedral of Toledo, was the son of a Brussels architect who came to Burgos in the fifteenth century. Presumably in that town he was born. He came to Toledo about 1480, and died there in 1534. He was a vigorous man, with sons following in his footsteps. One became an architect, one a sculptor, one a painter, and his daughter married Alonso de Covarrubias, the famous architect of the Palace of Alcalá. Egas carried out many works. His first commission, from the Cardinal de Mendoza, was the Gothic Collegio de la Santa Cruz at Valladolid. He was partly responsible for the Sala Capitular of Toledo Cathedral. His achievements in the Gothic style, though they are overshadowed by his work in the new style, are none the less distinguished. His finest Gothic work is the Capilla Real of Granada Cathedral, designed as a mausoleum for Queen Isabella and, curiously enough, finished at a date later than Santa Cruz. But his three hospitals are his particular glory. We shall speak of Santa Cruz. The others are: El Hospital del Rey at

Santiago in Compostela (1501-11) and El Hospital Real de Dementes at Granada (1511-36). The former was to lodge pilgrims and the sick; the latter was a combined shelter for infants and the insane. All three hospitals are cruciform in plan.

Established as a foundling hospital, Santa Cruz served this purpose for more than three centuries until, in 1887, it became a barracks, and as such the disintegration which had already set in proceeded apace and to such effect that in 1906 the hospital in part collapsed. Some years afterwards the work of its restoration was undertaken by Señor Don Manuel Aníbal Alvarez, Director de Construcciones Civiles del Ministerio de Instrucción Pública y Bellas Artes, who found the hospital in a state of complete ruin, and who, averting the danger of a further disaster, proceeded to reconstruct the wreck. The restoration of Santa Cruz, as of all other buildings which have been declared national monuments in Spain, is carried out by the Ministerio de Instrucción Pública y Bellas Artes. All the provinces have Fine Art Commissions which take charge of the conservation



The *GROUND PLAN*.



A carved marble window in the granite MAIN FRONT.



The PATIO CHICO.

of these monuments and which make reports to the Academia de la Real de Bellas Artes de San Fernando, a body which in turn makes recommendations as to necessary remedies to the Ministerio. This Ministerio, however, bears the expense of the work, for there are no societies in Spain which make any funds available for restoration and conservation.

Very few travellers in Toledo, when they regard the present beauty of Santa Cruz, realize the great difficulties under which Señor Don Alvarez has so far carried out his refined and conscientious work. The Government grants at the disposal of his ministry have up to the present been less than 25,000 *pesetas* a year, or somewhere about £800 sterling, and various hindrances have now suspended his work for two years. Fortunately the approval of further estimates seems likely to allow the work to proceed. That this restoration should have been entrusted to an architect of such skill and discretion is something for which all architects from abroad who go to Spain should be exceedingly thankful, seeing that a noble work, which has so far been completely overshadowed by less beautiful,

if more romantic, buildings has now been fortified against the vicissitudes of many centuries to come.

Restoration of this kind is a model for the guidance of all those who undertake such an arduous task. It has been the guiding principle of Señor Don Alvarez to respect all that is old and to impose upon it no modicum of his own ideas about what things may have been or should have been. His chief aim is consolidation and, wherever it becomes necessary to introduce wood or stone, the new material is stained and treated in order to ensure a satisfying harmony. No drawings whatsoever are made. Where the absolute decay of a stone renders its removal imperative, plaster casts are taken and the workmen copy the existing stones in order that the new work may, as nearly as is humanly possible, catch the spirit of what it replaces. Each stone so replaced is marked with a neat R. Santa Cruz is not the only building for the restoration of which we have Señor Don Alvarez to thank. He has carried out other works with the same care. They include: San Juan de Baños, Palencia; San Martin de Fromista, Palencia; La Colegiata de Cervatos

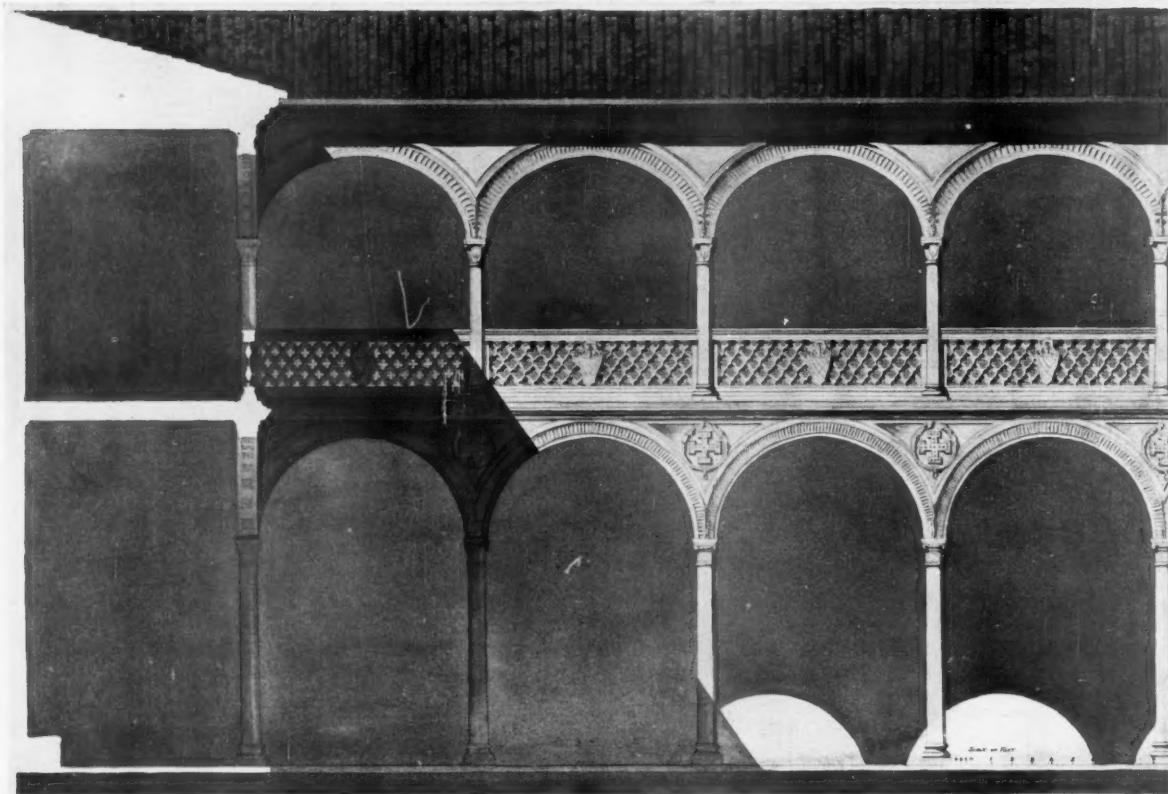


A capital of the upper arcade, of the PATIO GRANDE.

EL HOSPITAL DE LA SANTA CRUZ.



The *PLAN* of the Hospital is in the form of a Cross of Jerusalem, and the view, which emphasizes the great length of the building, also shows the crossing.



Four bays of the east side of the *PATIO GRANDE*.
From a measured drawing by James A. Gardiner.



The south-east corner of the *PATIO GRANDE*,
showing the staircase.



A detail of a marble newel post of the
PATIO GRANDE staircase.

EL HOSPITAL DE LA SANTA CRUZ.



The *PATIO GRANDE* staircase at the level of the upper arcade.



The bottom flight of the *PATIO GRANDE* staircase.

and the façade of the University at Alcalá de Henares. At present he is engaged upon the Colegiata de Santillana at Santander and has recently saved from ruin the monastery of Santa Maria de Huerta.

In plan, El Hospital de la Santa Cruz is similar to both the Hospital Real at Santiago and the Hospital de Dementes at Granada. Each is in the form of a cross of Jerusalem. At Toledo and at Granada there is a clear view from end to end of the building, but at Santiago the crossing is obstructed by a chapel. Speaking of Santa Cruz and of Santiago, Señor Don Alvarez says: "To my mind the great merit of these two buildings, over others of a religious character, is in the fact that there are innumerable churches and cathedrals all over Europe; whereas hospitals, and institutions in particular of such richness and magnificence, do not exist anywhere before the beginning of the sixteenth century." At Santiago and Granada the hospitals each have four *patios*. At Toledo, four were planned, but only two were ever built. The Patio Chico is later than the rest of the building and chiefly remarkable for the fact that Visigothic capitals, presumably from the ruins of the old Alcázar which formerly existed on the site, have been re-used in the arcades.

In each arm of Santa Cruz there are ground- and first-floor galleries, all of which are lit, not only from windows in their walls, but from the lantern which floods with light the whole of the lofty crossing into which they abut. This crossing is vaulted in the Mudéjar-Gothic manner. The intersecting ribs of the vault form an eight-pointed star, and the sixteen intersections are studded with richly-carved bosses. The Spanish were very fond of these star-shaped vaults, and a very similar one is in La Seo at Zaragoza. The yellow brick lantern itself was added in the eighteenth century.

The ceilings of the upper and lower galleries are remarkably fine examples of that incredible carpentry of the Moors which still flourished in Toledo at the beginning of the sixteenth century. Moorish workmen (Mudéjares) were employed to construct these ceilings. Those of the lower galleries are built up of deep *artesonados* exquisitely mitred, and those of the upper galleries are a *lazo-work* enrichment of the roof timbers themselves. The latter is a delicate province of joinery requiring a skill of no mean decorative and poetic order. From traces that still remain it seems that the whole of the walls were originally painted with a gold floral arabesque enlivened with red and green in the flowers and leaves.

The façade of Santa Cruz, though only a little more than half of it has been built, defies written praise. A simple granite wall, surmounted by a rich cornice, is set with half a dozen windows and a portal which would at first appear to be Gothic. Their exquisite ornament is carved in Piedra Blanca and marble. They have a quality which the Spanish word *precioso* has been used to describe. The contrasting textures are a delight.

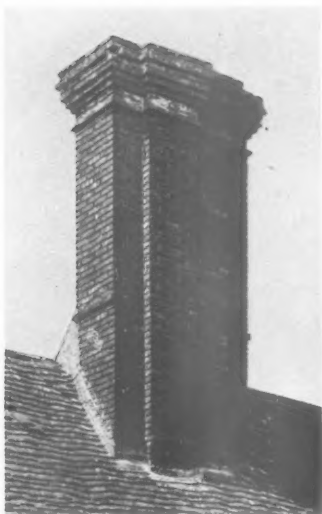
The portal is probably the finest existing example of the Plateresque style, and well exemplifies its silversmith delicacy of ornament. Renaissance features are used in a Gothic way. Few classicists would defend the bending of a column. The whole composition has a freshness and *naïve* beauty which is lacking in sophisticated works. It is hard to realize that this portal was built in the age of Michelangelo and Peruzzi. The nail-heads, or *chatóns*, which decorate the very massive wooden doors are another contribution from the Moors. The central feature of the façade is topped with a *mirador*, and the beauty of the composition, as of the Plateresque works which followed it, exists in the notion of setting, as jewels are set, these rich pieces of sculptured ornament in an otherwise severely plain surface. Here the effect is enhanced by the fewness of the windows, for the interior derives its light and air from the *patios*. The Patio Grande is a work of unsophisticated gracefulness. Its charm is not exceeded by any other *patios* of the same century. Here we enjoy a breeziness and originality of the kind which distinguishes many modern treatments of classic detail. In this *patio* a pierced Gothic lattice is introduced where we expect balusters; mouldings are treated perfunctorily and columns have no entasis, yet there is a finality about its appeal which reveals clearly enough what the letter matters to the spirit of architecture. The *tour de force* of Santa Cruz is the stairway which connects the upper and lower galleries of this *patio*. The deftness of its conception is thoroughly Plateresque. Gothic newel-posts persist, and raking balusters, in defiance of all Italian commodity, are carved in groups of four from the solid marble slab. Over this stair-well there is an *artesonado* ceiling of unusual beauty. Patches of *yesería*, or carved white plaster, still remain in the Patio Grande, but this decoration has suffered most from neglect and here restoration cannot be attempted. The best surviving *yesería* is in Andalucía.

Enough has been said to indicate the uncommon genius of Enrique de Egas, who implanted a new style in Castile as Brunelleschi had done in Tuscany. To him we owe the Estilo Plateresco, cut down in its full flower by the austerity of Philip II—a style in which some of the finest fragments of architectural poetry were created during the short space of sixty years. To our own age Santa Cruz is something of a curiosity in hospitals, for at the sight of certain similar modern institutions even the bleak heart of Philip would be a little chilled. We are not always quite as keen to delight the heart as it is reasonable to suppose Enrique de Egas and his followers were.

It is not unnatural to be somewhat sentimental on a last night in Toledo. The air is still and hot, and we take down the shutters. The sky outside is brilliantly starry. The night-light makes a soundless music on the roofs of Santa Cruz, and there is just the faintest suspicion of a rustling of leaves in the steep and shadowy garden of the Alcázar.



The shield of Cardinal de Mendoza in the PATIO GRANDE.



Early 17th century. King: James I.
FIG. 311.—Near Tenterden,
Kent.



c. 1620. King: James I.
FIG. 312.—Campden House,
Chipping Campden, Gloucestershire.



c. 1636. King: Charles I.
FIG. 313.—Horns Hill House, Great
Weldon, Northants.

FIG. 311.—The early and mid-sixteenth century chimneys which had separate shafts for each flue were superseded by masses of stone or brick which enclosed all the flues. Brick chimneys of the type shown in this illustration are common in all the southern counties. Their designers diversified them by varying the vertical breaks and the projecting courses of their caps; other treatments

are illustrated in FIG. 307. FIG. 312.—Another example of a chimney formed as a column. The finials and strapwork ornament also show the influence of the Low Countries, so characteristic of work at this date. FIG. 313.—All the flues in this little house are gathered into one chimney, which is an excellent specimen of Northamptonshire design and craftsmanship.

A History of The English House. XIV¹—The Seventeenth Century (*Jacobean*) (Continued).

By Nathaniel Lloyd.

KINGS: JAMES I .. 1603-1625 | CHARLES I .. 1625-1649.

ALTHOUGH during the late sixteenth and early seventeenth centuries the publication of books on architecture in English was in its infancy, it must not be supposed that Dutch books on the Orders and design (of which so much use was made by designer-craftsmen) were the only sources of knowledge. Peers, who built great palaces, took intelligent interest in these works and qualified themselves to an extent that few building owners at the present day would contemplate doing. Thus,

In 1568, Lord Burghley had written to Elizabeth's ambassador at Paris, asking him to procure a certain book "concerning architecture." That this was one of Philibert de Lorme's works is made clear by Lord Burghley asking for another book on architecture, and stating: "The book I most desire is made by the same author and is entitled *Novels Institutions per Bien Baster et à Petits Frais* par Philibert de Lorme, Paris, 1576."²

That the designing and controlling architect, as we know him, had not yet developed is made clear in the Hatfield papers, concerning the building of Hatfield House by the Earl of Salisbury, c. 1607-11.

¹ The previous articles were published in the issues of THE ARCHITECTURAL REVIEW for January-July, October-December, 1928, and January-April 1929.

² Quoted by H. Avray Tipping (from the Hatfield Papers), in *Country Life*, lxi, p. 429.

The charge of these works was in the hands of Thomas Wilson, who is described as

my servant,

and who was general supervisor and paymaster. He was assisted by Simon Basil (Surveyor of the Royal Works prior to Inigo Jones), whose special duty appears to have been to appraise the extent and value of works done. These two men were instructed by the Earl to

repair to my said building and diligently note and consider how much of the work estimated to cost £8,500 is completed, whether the money has been rightly expended and what is still necessary to be done and spent.¹

In August 1607, Wilson had been at Hatfield with Sir Walter Cope (who built Holland House) for three days, and the two

had beaten the rates with the workmen as low as we can get them.²

It was arranged that Simon Basil was to sign the workmen's sheets before Wilson paid them.

As might be expected, there is no direct attribution in the papers of the authorship of the design of the building or of

¹ *Ibid.*, p. 433.

² *Ibid.*, p. 433.



c. 1605.

FIG. 314.—Knole, Sevenoaks, Kent.



c. 1607.

FIG. 315.—Charlton House, Kent.

King : James I.

FIG. 314.—The stairs and arcading are painted in colours; greys predominate, but warmth is introduced by the free use of yellow and by the heraldic devices which are in their proper colours; the imitation of marble is also included in the colour-scheme. The balustrade on the wall and the strapwork over it are painted simulations. Whilst the balusters and handrail (finished with a $\frac{3}{4}$ -roll moulding) are Elizabethan in their design, the newel posts decorated with strapwork and terminating in Sackville leopards are in the new fashion. Few extensive paintings of this character have survived, though they were fashionable in the early seventeenth century. FIG. 315.—The staircase in short, straight flights and square landings, round a rectangular well, as that illustrated in the sixteenth century (FIG. 279) was soon developed by means of decoration of the newel post in the form of

strapwork, and by the fitting of elaborate pierced finials with a responding pendent from the newel on the floor above. Others were provided with finials in the form of heraldic beasts taken from the owner's coat of arms. The handrail is flatter. The wall decoration is not contemporary nor are the squat finials to the newels, which should be compared with those in FIG. 314. FIG. 316.—A staircase of strongly Elizabethan character, which is shown in its balusters, handrail, and newel post; the latter is carved with strapwork in relief. FIG. 317.—In small country houses changes in style came slowly. This fine staircase has the Elizabethan type of baluster and handrail; some newels, which serve as posts carrying the floor above, are interesting adaptations of the Ionic Order. The door and doorway are contemporary, although the door, which is ledged at the back, has applied mouldings forming panels.



c. 1634.

FIG. 316.—Batemans, Burwash, Sussex.

King : Charles I.



c. 1641.

FIG. 317.—Great Wigsell, Bodiam, Sussex.

King : Charles I.

its details to any man, but records made during progress of the works show the procedure clearly.

In Wilson's letters he refers, August 12, 1607, to:

the estimate which Lyminge and we have made for Hatfield,

and in a letter written on August 21, 1607, which Mr. Tipping thinks may refer to work at Salisbury House and not to Hatfield, Wilson writes:

Lymming is confident in his platt for the point of the great chamber where he designed it which we will dispute when Your Lordship comes to Windsor. In the meantime the foundations may go forward for all the rest and that (as a thing standing apart from all) may be added at any time if Your Lordship may so please.¹

In 1609, a letter by Robert Lyminge contains the following passage:

I am about the drawing of an upright for the front of the gallery, which I can do but little to but in the evenings by reason of giving orders to the workmen and following them for the despatch of it.²

Uprights were elevations. Lyminge was a carpenter by trade, who took prominent part in building other great houses, including Blickling



c. 1607.

King: James I.

FIG. 318.—Charlton House, Kent.

FIG. 318.—A plaster mantel in which are incorporated designs from Flemish pattern books. The scene in the elliptical panel—Perseus holding Medusa's head—is taken from a design by Abraham de Bruyn, while the other details are typical Flemish features. (See note on page 12, January 1929 issue of the REVIEW, concerning this design.)

FIG. 319.—A mantel in black marble, decorated with incised strapwork. Floral and geometrical designs are frequently found both in the full dress of an Order and in its more simple forms.

FIG. 320.—In this fireplace from a small house of good design the use of the Tudor arch and stops joining the moulds is continued. The mantel has crudely-moulded corbels, fluted frieze and crude cornice, which show that the native craftsman had only an imperfect acquaintance with the new manner. The swan's-nest grate is of late eighteenth-century type, of which it is a good example.

in Norfolk. His name appears in the church register of deaths at Blickling, where he is described as

the architect and builder of Blickling Hall,

date January 8, 1628. His own words show that he was foreman at Hatfield, and that he was responsible for the preparation of drawings, which, no doubt, embodied general instructions given him by his employer. Another interesting and illuminating reference is to Jenever, a joiner, in a letter written by Lyminge to Wilson on January 18, 1610. He writes:

Mr. Jenever, the joiner, hath been down at Hatfield and we have had some conference about ceiling the rooms with wainscot, and he hath taken measure of certain chimney-pieces to be made, and saith he will draw some plots of the manner of them and show my Lord and you, and between this and Saturday I will write you at large my opinion what rooms are fittest to be ceiled with wainscot and the manner of them, that your worship may take the joiner with you and confer with my Lord.¹

These extracts from contemporary records of the building of a great house for a powerful and wealthy peer

¹ Ibid., p. 433. ² Ibid., p. 434.

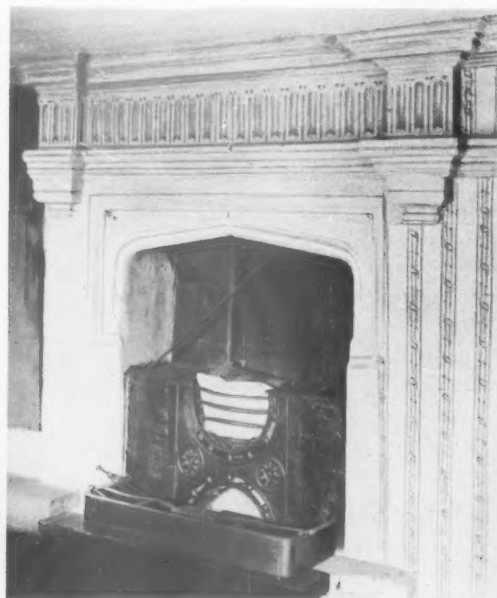
¹ Ibid., p. 462.



c. 1607.

FIG. 319.—Charlton House, Kent.

King: James I.



c. 1636.

FIG. 320.—Horns Hill House, Great Weldon, Northants.

King: Charles I.



Early 17th century. King : James I.
FIG. 321.—The Deanery, Winchester, Hampshire.

FIG. 321.—The four-light mullioned and transomed window of the seventeenth century was superseded by the sash window towards the close of that century. First constructed of stone or brick, it was latterly made of wood. The illustration is of a window with hollow chamfers; other examples had the ovolo moulding, and some the splayed chamfer, whilst others had mullions of square section, slightly rounded at the angles. FIG. 322.—The ovolo mullioned window was still current and persisted in the Cotswolds long after this date. FIG. 323.—The interior of a window in the gallery. The mouldings are of the hollow chamfered type. FIG. 324.—An oak door with a raised panel set in the centre of panels which are formed

c. 1604. King : James I.
FIG. 322.—
At Broadway, Worcestershire.



c. 1611. King : James I.
FIG. 323.—Knole, Sevenoaks, Kent.

with applied mouldings. FIG. 325.—The simple sunk panel such as is found in humble manor houses is here associated with richly carved pilasters and frieze, the ornament of which is of unusually refined character, and shows Italian influence modified by that of the Low Countries. The cabochon in the centre of the pedestal panel anticipates a feature of mature Jacobean work. The finials of the door hinges are supposed to represent cocks' heads. FIG. 326.—The door is a typical one of its period, having channelled and moulded stiles, rail, and muntins. The semi-circular head is a copy of the original and retains its general character.

Reproduced by courtesy of the Director of the Victoria and Albert Museum.



Early 17th century. King : James I.
FIG. 324.



Early 17th century. King : James I.
FIG. 325.—
Oak panelling from Exeter.



c. 1620. King : James I.
FIG. 326.—Campden House, Chipping Campden.

in the neighbourhood of London may be regarded as fairly representing the extent to which architectural practice had developed at this date, but persons who proposed to build seem frequently to have protected themselves by having a model made of the building contemplated. Shakespeare describes the course pursued with some minuteness, c. 1597. The passage is well known, but in this relation will bear being quoted once more :

When we mean to build,
We first survey the plot, then draw the model;
And then we see the figure of the house,
Then must we rate the cost of the erection;
Which if we find outweighs ability,
What do we then but draw anew
the model
In fewer offices, or at least desist
To build at all?
Like one that draws the model
of a house
Beyond his power to build it;
who, half through,
Gives o'er and leaves his part-
created cost
A naked subject to the weeping
clouds,
And waste for churlish winter's
tyranny.¹

The last line has its origin in great houses of the period which stood unfinished and derelict.

The word *model* seems here to mean *plan*, but Sir Henry Wotton, c. 1624, goes farther by recommending that a model should be constructed. His injunctions are :

First therefore, Let no man that intendeth to build, settle his Fancie upon a draught of the Worke in paper, how exactly soever measured, or neatly set off in perspective; And much lesse upon a bare Plant thereof, as they call the Schiographia or Ground lines; without a Modell or Type of the whole Structure, and of every parcell and Partition in Pastboard or Wood.

Next that the said Modell bee as plaine as may be, without colours or other beautifying, lest the pleasure of the Eye pre-occupate the Judgement; which advise omitted by the Italian Architects, I finde in Philippe de l'Orme . . . Lastly, the bigger that this Type be, it is still the better . . . in a Fabrique of some 40 or 50 thousand pounds charge, I wish 30 pounds at least layd out beforehand in an exact Modell; for a little misery in the Premises, may easily breed some absurdity of greater charge, in the Conclusion.²

Some idea of the class of perspective to which reference is made may be obtained by reference to John Thorpe's drawing (Fig. 224).

House-plans of the first quarter of the seventeenth century tended towards greater symmetry, as that of the Great House, Chelsea, c. 1620 (Fig. 223), and that of Hatfield House, c. 1607-11 (Fig. 296), in the latter of which, however, we have the unusual feature of wings more than one room wide.

Contemporary writers give us some idea of those humble dwellings of this period, which have long since perished.

Bishop Hall gives a minute but painful description of such a hut, c. 1610 :

Of one baye's breadth, God wot ! a silly cote,
Whose thatched sparres are furr'd with sluttish soot
A whole inch thick, shining like black-moor's brows,
Through smok that down the head-les barrel blows :
At his bed's-feete feeden his stalled teme ;
His swine beneath, his pullen ore the beame :
A starved tenement, such as I gesse
Stands stragling in the wasts of Holdernesse ;
Or such as shiver on a Peake-hill side,
When March's lungs beate on their turfe-clad hide.¹

One baye = 16½ feet. The body of a barrel built into the turf roof formed the chimney. "Turf-clad hide" indicates a roof if not also walls of turf.

Evidence of the same kind, but softened by its application, is given by Milton, c. 1634, when he refers to :

Honest-offer'd courtesie, Which
oft is sooner found in lowly sheds
With smoky rafters than in tapstry
Halls and Courts of Princes.²

That the poor and their housing were a serious problem in the reign of Elizabeth, as since, is brought out in an Act, which, *inter alia*, provided that :

Justices of the Peace . . . to erect, build and set up in fit and convenient places of habitation in such waste or common at the general charges of the parish . . . convenient houses of dwelling for the said impotent poor; and also to place inmates or more families than one in one cottage or house.³

In *A Survey of Lands belonging to the Mannor of Sheffield*, 1611, the accommodation of each holding is given, of which the following are typical :

JAMES HILL. One dwellinge house 2 baies, 2 chambers, one barne 2 baies, one parler with a chimney, one kytchen, one warehouse.

SIMON HEATHCOTE FARME. One house 2 baies, one parler, one chamber, one houell to set beast in, corne barne made of poulles very badd.

THOM. UNWIN FARME. One house 3 baies, 2 parlors, one chamber, one cove house 2 baies, one barne 2 baies, one outshutt, one turffe house 2 baies.⁴

These houses do not represent the latest type of dwelling that was being built at the date of the survey, but they do indicate the extent of accommodation enjoyed by such middle-class householders as farmers and tradesmen in Yorkshire. A room with a chimney is sufficiently exceptional as to merit notice; on the other hand, more primitive structures, as a barn made of poles and a house 33 ft. long which was built of turf, are sufficiently important to be included.

(To be continued.)

¹ *Bishop Hall's Satires*, Bk. v, satire i. Quoted by Lord Ernle and copied by G. Coulton in *The Mediaeval Village*, p. 101.

² *Masque of Comus*, by John Milton, p. 324.

³ An Act for the Relief of the Poor, 43 Eliz., c. 2 (1601), quoted in Eden's *State of the Poor*, III, clxvii, 1797.

⁴ Quoted by S. O. Addy in *The Evolution of the English House*. London, 1905, pp. 207-9.

¹ *Henry IV*, Part II, act i, sc. 3.

² *The Elements of Architecture*, pp. 64-6.



WESTMINSTER, FROM THE SAVAGE CLUB.

The Architectural Etchings of C. R. W. Nevinson.

By Kinton Parkes.

NEVINSON is the romantic figure in contemporary British art and has been much on the public tongue as he has been much in the public vision. Nevinsonism has been found bitter to the taste as it has been found gritty to the eye and raucous to the ear. It is the irritant of the older English art; it is the counter-irritant of the new.

There have appeared three separate publications of his work: in the *Contemporary British Artists*, *Modern War Paintings*, and *The Great War: Fourth Year*, but in these only a few of the etchings appeared. There were pictures and drawings from which etchings were made, but the etchings alone have not been dealt with according to their deserts. The first, a drypoint of the Ypres Road, was made in 1915, and since then some sixty to seventy plates have been produced—a good harvest of sound things, with quality, charm, and interest of subject.

Born in 1889, Christopher Richard Wynne Nevinson is still a young man under forty—a large infant in art and an unruly one. It has been his good fortune to affront not only the bourgeois but the artist. Few have been witty as Nevinson has been witty, at the expense of more than one individual and, indeed, more than one nation. He has insulted England, France, and the United States of America.

France is his second home, for, after his studies in art at

St. John's Wood and the Slade, he lived in Paris and worked at Julien's and the Cercle Russe. He drank bock at the Dome and Rotonde with *les Fauves*; his friends were Cézanne and the younger men—Utrillo, Asselin, Zadkine, Kisling, Modigliani, Picasso, and Derain.

It was, however, Walter Sickert who made Nevinson etch, taking a small copper-plate from his coat pocket, handing it to the young student, and telling him to get on with it. The young man obeyed, experimenting as usual; the consequence of which is that of his sixty or seventy plates there are represented some half-dozen different kinds of technique. Nevinson has never narrowed his technique down nor indulged in preciosity of any description. He has worked broadly in pure acid biting, pure drypoint and mixed acid and drypoint, and has used acid and sand grounds as well as aquatint and mezzotint, securing a nice variety of quality and tonal effect.

The etchings fall into four groups: the war, landscapes and aircapes, portraits and figures, and architecture. As to the first, the series contain some of the most poignant statements of suffering and desolation that the war produced in pictorial art. Their special characteristics were, curiously enough, representational scenes, the realism of which was shudderingly admitted by all who knew, and so-called cubistic abstractions which conveyed more of the

THE ARCHITECTURAL ETCHINGS OF C. R. W. NEVINSON.



Plate II.

May 1929.

QUARTIER LATIN.

From an etching by C. R. W. Nevinson.



MANOR GATES.



ANY LONDON STREET.



WATERLOO BRIDGE.
From a Savoy window.



The PONT ROYALE.

THE ARCHITECTURAL ETCHINGS OF C. R. W. NEVINSON.

essence of mechanization to which fighting was reduced than is possible even to the starkest realism. The normal landscapes and seascapes are for the most part naturalistically treated, as are also the portrait and figure plates.

The architectural prints form a group apart, which is numerically stronger than the others and in some respects more accomplished. They divide into two classes, according to the kind of buildings represented—one domestic for the most part, and one of bridges, for which the artist has a special fondness. Among the former the larger number are

river; and the other version of the Pont des Arts, with the hurrying figures at the top of the picture and the almost pastorally peaceful scene below. The most impressive of the bridges is the "Pont Neuf," dark, somewhat mysterious, acid bitten on an acid ground. Another plate treated in the same way is the attractive "Any London Street," a very characteristic scene. The Paris street scene, "Le Quartier Latin," is impressive both from its treatment in pure drypoint and from its character, and it is one of the most interesting of all Nevinson's architectural prints. Represen-



FROM A PARIS WINDOW.



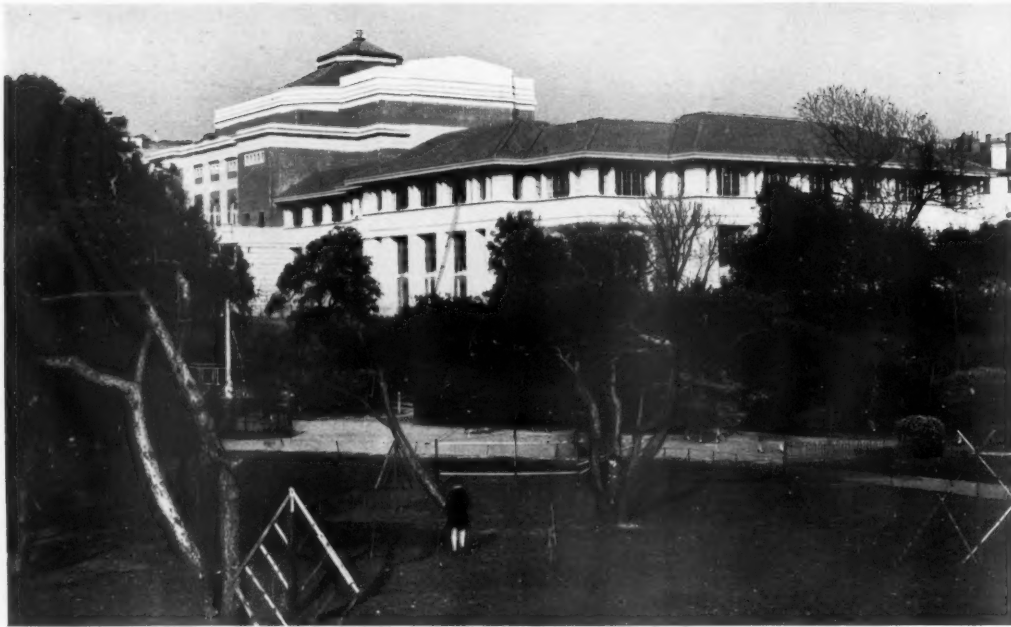
SUCCESS.

pure etching, acid biting simply and solely, and there are half a dozen so good that they must be named. The simple and dignified little print of Manette Street, Charing Cross Road; the more lively procession in Montmartre, with the campanile of Sacré Cœur in the background; another Montmartre scene, still and sombre, "La Butte," with lowering clouds and tonal rather than line effect; the rigid line-work of the "Louvre," with its clean, plain-bitten surfaces; the pleasant simplicity of "Dieppe Harbour," with its careful drawing; the strong, heavy, uncompromising "Chelsea," the river looking to Battersea Bridge, with the smoke from the four chimneys of Lots Road showing the direction of the wind. Another pure acid Paris picture is the suave "Pont des Arts," full of light and framed by the steel structure of a further bridge. Most of the bridges, however, are in pure drypoint: the fussy and smoky "Waterloo Bridge," with its bare-branched trees, a favourite detail of the etcher; "London Bridges," with its long sweep of

tative etched work by the artist is to be found in the collections of the British Museum, Victoria and Albert Museum, the Tate Gallery, the Imperial War Museum, the war museums of Paris and Brussels, the Public Library, New York, and in Dublin and Manchester. Most of the plates, other than those of the war, have been published in the usual way and are in the hands of the collectors. They increase, as is the way with the prints of most etchers of accomplishment, in monetary value as they lie hidden in their portfolios and solander boxes.

Nevinson would do more than he can. His forces are not disordered, but, compulsive as they are, they are not miraculous, and he aspires to a miracle. The turbulence of his desires increases with the realization of the limitations to which his, as all flesh, is subjected. He strives, he urges, he surges, he wrestles; it is only when he is driving his motor-car—as he drove it in the war—that he realizes mastery.

From the
SOUTH-
WEST,
overlooking
the Pleasure
Gardens.
The
long range



of
windows
under the
eaves
lights the
Dance Hall
and
Tea Room.

Bournemouth Pavilion.

Designed by Home & Knight.

By Maxwell Ayrton.

IT adds considerably to the glamour of commencing the career of an architect that it is open to all, no matter how young or inexperienced, to go in and win a competition for some great public or semi-public building. In no other profession is it possible to the same degree. A man may rise with dramatic speed in other walks in life, but in no other may he decide for himself that he will enter into competition with the highest in his profession with absolute certainty that he is doing so free from all favour or handicap due to age or inexperience.

It is an amazing system and one which might well lead to great failures and difficulties—but the history of competitions has proved beyond doubt their soundness. Hardly a year goes by without some competition of importance being won by comparatively unknown men, and it was with these thoughts in mind that I visited the Bournemouth Pavilion.

It is now some years since Mr. Wyville Home and Mr. Shirley Knight

won this building in a competition open to all comers and, further, it was awarded to them under the assessorship of Sir Edwin Cooper, probably one of the severest and most experienced of living critics.

While both Mr. Home and Mr. Knight were at that time experienced architects, their work had been confined to the smaller domestic side. They had submitted schemes for one or two competitions of secondary importance without success, when suddenly the limelight was upon them and the profession were congratulating once again two virtually unknown men upon having secured the plum of the moment. A fine fence to have got over, and one can imagine no more heartening start for the acid test before them, a test lasting six years fraught with constant dangers and difficulties, to most of which they must have been entirely new and to a large extent unprepared.

For as young men they had not yet collected around them those invaluable advisers and helpers in all the multifarious branches



The MAIN ENTRANCE doors. The joinery details, with the reeded frames and playful glazing, form a feature of the main elevation to Westover Road.

BOURNEMOUTH PAVILION.



Plate III.

May 1929.

FROM THE NORTH-WEST.

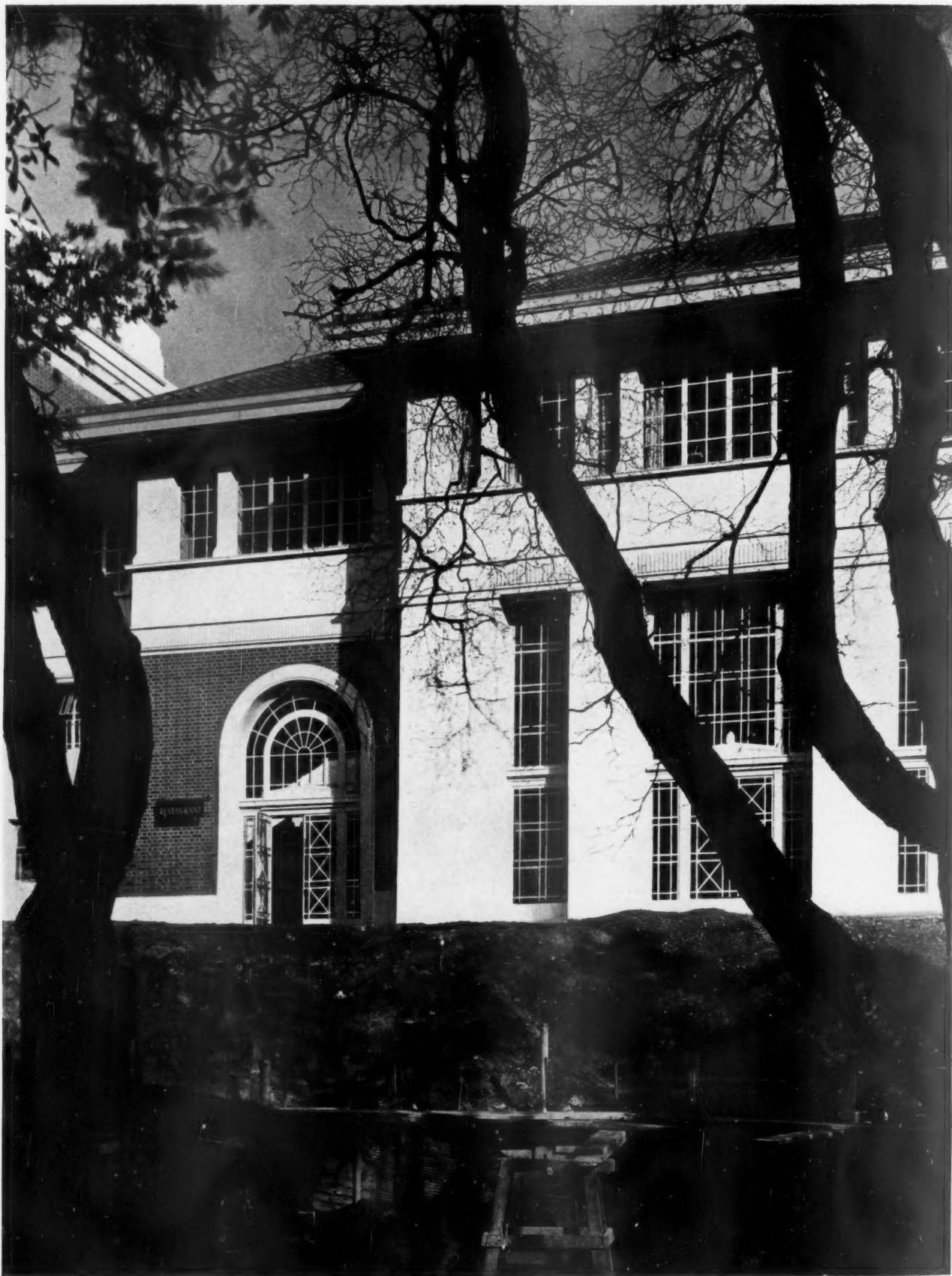
Home & Knight, *Architects*.

The long range of small windows give light to the promenoir at the back of the balcony to the Concert Hall. Access to the Terrace is through the central doors and the broad stone steps lead down into the Pleasure Gardens which are now being prepared.

BOURNEMOUTH PAVILION.



The *WEST TERRACE* and a portion of the Concert Hall from the Pleasure Gardens. The lamps on the terrace, which are of cast iron, are fitted with masts for the reception of bunting.

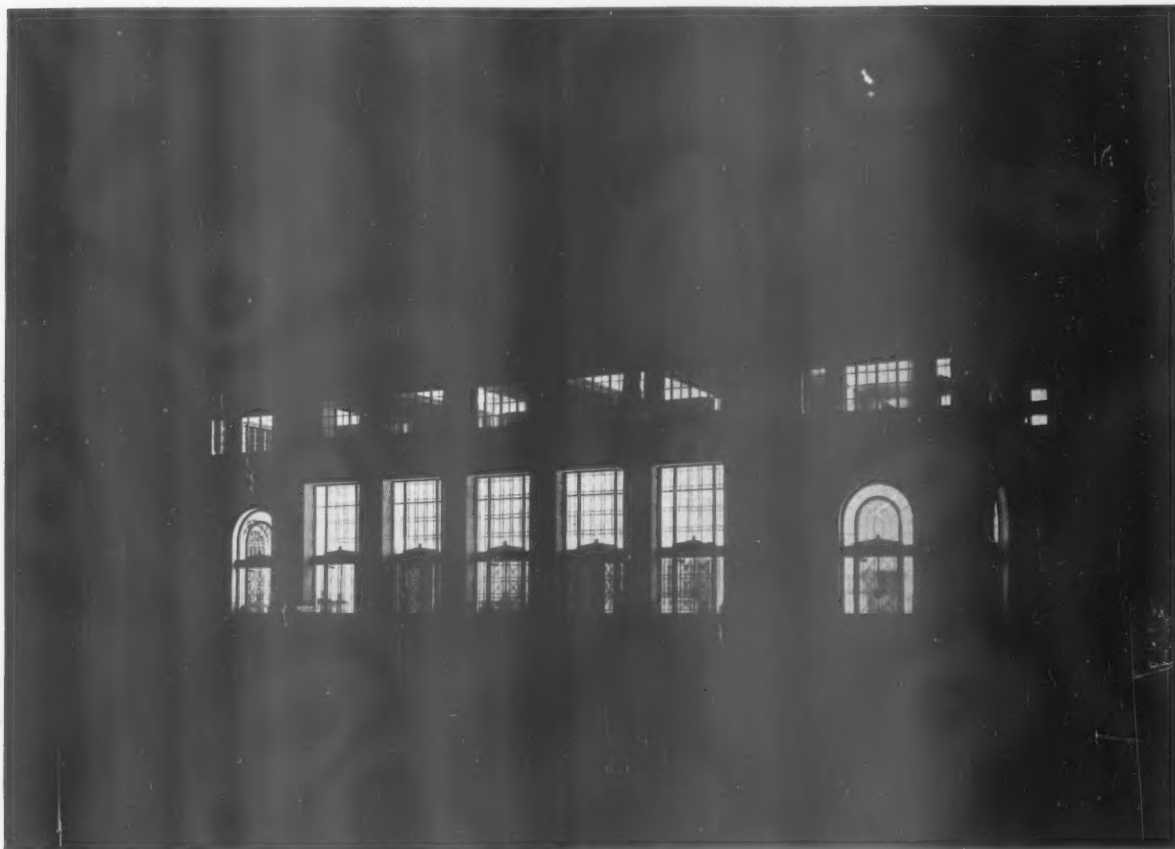


A detail of the *RESTAURANT*
from the
Pleasure Gardens.

BOURNEMOUTH PAVILION.



From the South, showing the main entrance to the *RESTAURANT*. The central doors lead into the buffet, and the two circular-headed doors give access to the restaurant. The glazing is in steel and has been painted yellow.



A night photograph of the *RESTAURANT*. The illumination emphasizes the relative proportions of the glazing.



The *MAIN FRONT* from the North, showing the dome of the Concert Hall. The walls are built of reconstructed Portland stone in conjunction with hand-made, sand-faced, mottled red bricks laid in Old English Bond. The roof of the dome is covered with pantiles. In the foreground are the *CLOAKROOMS*, the roofs of which, with their wide overhanging eaves, line through and echo the main roof over the Restaurant at the South end.



A night photograph of the *MAIN FRONT* at the North end.

BOURNEMOUTH PAVILION.

of the building world who are essential to a successful issue.

From the bringing of the competition plans into line with the actual requirements of the various committees—the production of detailed working drawings so different from the comparative vagueness of those that won them success—the procedure of obtaining numerous estimates for all sub-contract work, advising on contracts, and so forth—all this may be described as the second fence.

From then onwards there was no rest from constant alterations in detail, additions and new problems to be faced, and the great work of supervision combined with the important task of co-ordinating the work of everyone connected with the scheme. Even we in the profession are liable to accept the finished building without remembering all these, the remaining fences of the course, in some instances erected and in all cases heightened or diminished, by the architects themselves.

And now for the Pavilion.

The essence of the plan lies in the ease of circulation from one part of the building to another. The value of this in such a building is inestimable. The ready access from hall to buffet or restaurant to concert hall or ballroom must inevitably add largely to the financial success of the undertaking.

There is a spaciousness in the planning which is striking; a feeling of amplitude combined with comfort—but the main entrance vestibule would have been more in scale with the rest of the plan had it been, say, 10 ft. wider.

When the building is filling to capacity for any special attraction this need of more "crush" room is likely to be felt.

The seating of the concert hall is the only other instance in the building where spacious comfort has been sacrificed. The room given from back to front is 30 in.

on the main floor and 28 in. in the circle or gallery. The width of the seats is better, namely, in all cases 20 in. It is very doubtful whether it is sound financially in the long run to squeeze seating, and the trend of modern cinema theatres is all towards greater comfort in this direction. The plan of the concert hall is peculiar in that it is an exact square of 83 ft. The rake of the floor is pleasant and the line of the gallery excellent—in no seat in the house could one have any feeling of being "out of it." Of its acoustic properties I cannot write as these can only be judged when the building is in operation.

The stage arrangements are far in advance of the mere

concert platform originally called for in the competition—in fact, there is now the full equipment for an up-to-date theatre or cinema hall. In this connection the planning of the dressing-rooms, stores, etc., below the stage on the lower ground-floor level are admirable.

Referring again to the ease of circulation, the east and west lounges and the tea- and ball-rooms, all approached direct from the concert hall and each served from the two central kitchens, are particularly good.

The great space on the lower ground-floor level devoted to heating, ventilation plant, and boilers is a



The RESTAURANT on the East side, showing the use of small coupled piers to the windows of the Tea Room. A large amount of window space has been obtained without any sacrifice of the feeling of strength.



The *VESTIBULE* to the Main Entrance. The walls are finished in plaster and surmounted by an enriched and coffered ceiling of a light cinnamon colour, which echoes that of the corridors, but in a slightly warmer tone. The terrazzo floor has been

carried out in light sienna and cream. The electric light fittings are in Pompeian red. The fluted Doric columns, which are of fibrous plaster with a hard surface, are picked out in a lighter tone of Pompeian red, graduated in colour and highly glazed.

truly magnificent sight, as, too, are the kitchens serving the main restaurant on this floor and those above. The buffet at this level is 75 ft. by 30 ft., with vestibules on either side giving access to the concert hall and ballroom above.

Full advantage has been taken of the falling levels of the site, only marred by the service roadway which appears clumsy in its planning.

The north front or main entrance suffers from a depressed or sunken feeling accentuated by the great projection of the overhanging eaves to the wing pavilions to the main entrance. While appreciating the fact that their eaves repeat those of the southern façade, this line could have equally well been re-found without violating the scale of the north front. These pavilions create a longing to excavate the forecourt 5 or 6 ft. The overhang and weight of the eaves might well have been

reduced on the southern façade, but here they are more justified both by the height of the building and the aspect. The elevation would have gained in dignity had the voids or openings to the buffet been kept down in height to, say, the height of the semi-circular arched openings to the side entrance vestibules. The long frieze of windows to the ballroom requires a greater depth of stomach below them.

The detail of the building throughout shows a freshness of mind that is most pleasing; and particularly is this so in the internal plaster work. There is a tendency to heaviness in projections here and there—lines over-emphasized by difference in planes which could better have been obtained by a slight change in colour decoration. And in this latter direction the architects have proved themselves capable. They have gone forward very fearlessly and with success.



The finial to the roof over the dome of the *CONCERT HALL*. It is made of hammered copper and gilded.

BOURNEMOUTH PAVILION.



UNIV.
OF
MICH.

From beneath one of the three semicircular arches between the *VESTIBULE* and the *SILENCE CORRIDOR*. The whole of the wall treatment has been carried out in fibrous and ordinary plaster. The

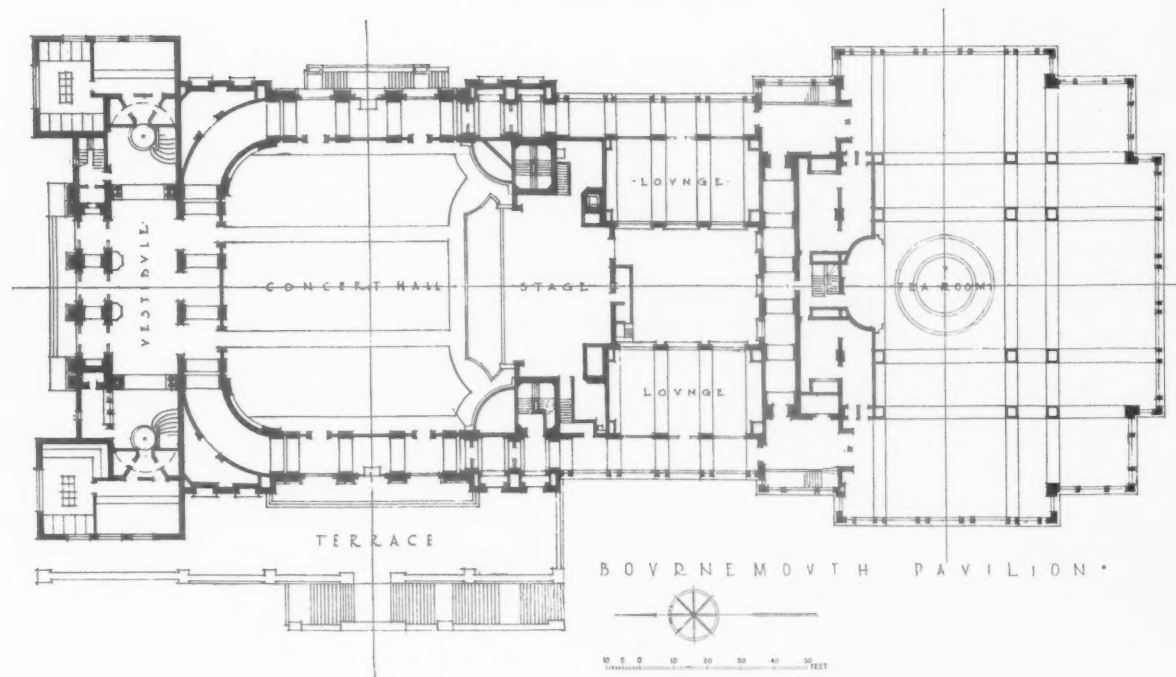
floor and stairs are in terrazzo, and the balustrading, which is of iron, is coloured in graduated bronze paint. The electric light fittings at either end of the staircase have been fitted with rose-coloured bulbs.



The *SILENCE CORRIDOR* which surrounds all three sides of the Concert Hall. An interesting grouping of the fluted arches is formed by the curve in the corridor, at the end of which can be seen the Main Entrance Vestibule.



BOURNEMOUTH PAVILION.



The plan of the *MAIN FLOOR*.

The colour-scheme throughout is a daring one which in less certain hands might have spelled disaster. Instead of which they have succeeded in carrying through a comprehensive scheme of brightness, warmth, and comfort. There is nothing of forced gaiety or garishness, but it is distinctly a scheme that conveys pleasure to the mind—where people will look their best, and know it!

The main entrance vestibule gives the keynote of the colour decoration throughout the building, and it has rightly been primarily considered for artificial lighting when the graduated tones show to their best advantage.

The entasis of the Doric columns appears to be over-accentuated, largely due to their graduated colouring. The fluted reveals to the arched openings are happy and the detail of the pay-boxes is charming. The organ screens on either side of the proscenium in the concert hall, the ball-room dome, and the console brackets in the buffet are all specially delightful instances of plaster detail. The back wall to the band stage in the ball-room has been most successfully treated in a piece of mural decoration designed and painted by Miss Sydenham, of Bournemouth. The history of dancing is represented from Pan on the left, to a present-

day group with a "loud speaker" on the right, and she has worked in very cleverly two ventilation panels on either side. I understand that this is her first important commission; it should surely lead to many others.

The lift cage also has a delightful lacquer ceiling panel designed and painted by Miss Faith Crickmay.

The electric light fittings form a strong note and in many instances are of interest. The lighting of the ballroom is controlled by "dimmers," and each fitting has amber, blue, and red lamps, which can be switched on either individually or in combination. Varying effects can thus be obtained by an operator working from a lobby at the back of the stage. The Lucullus Restaurant, reserved for more exclusive service, has a delightful arrangement of lighting in the shape of small white opaque globes suspended in semi-domes of green glass from the ceiling round the entire room at about 2 ft. 6 in. apart. The room is a long one with circular ends, and these lights give the atmosphere of the dining saloon of a ship.

Having, I believe, been one of the first to congratulate Mr. Home and Mr. Knight upon winning the competition, I do so once more upon their accomplishment.



One of the entrance doors to the *CONCERT HALL*. The corridor is a light and graduated cinnamon in colour, and the doors are finished in aluminium and bronze.



The *CONCERT HALL*. The ceiling with its sunburst and multitude of golden stars commences with a rich warm cream which slowly graduates into the terra-cotta rose colour of the walls. The

carpet is also rose colour, but of a deeper hue. Old gold is introduced into the chair coverings, the pelmets and the curtains, the latter being enriched with a mass of flames in different shades of colour.



The *TEA ROOM* or *DANCE HALL*. The Hall has been fitted with a specially constructed spring floor, finished in narrow oak boarding, and the decorations are carried out in fibrous plasterwork. The colour-scheme starts with a warm cream to the ceiling and cove, and the reeded mouldings are picked out with a glaze. The cream graduates into mauve, the skirting being a darker shade of the same colour.

The three sides of the Tea Room, where tables are set for refreshments, are covered with a carpet of modern design in a small geometrical pattern, also in various shades of mauve. The walls to the semi-circular Band Recess have been treated with a mural decoration, designed by Miss S. L. Sydenham, representing a pageant of dancing. The curtains are of a rich gold with bright jade-green pelmets.

BOURNEMOUTH PAVILION.



Plate IV.

May 1929.

THE SODA FOUNTAIN IN THE BUFFET.

Home & Knight, *Architects*.

The colour-scheme repeats that of the *RESTAURANT*. An interesting feature is introduced in the dado, which is of plastic paint. Through the archway can be seen a treatment of mirrors with reeded frames.

BOURNEMOUTH PAVILION.



The entrance to the *RESTAURANT*. The columns with their capitals are made of fibrous plaster, and the glazing bars to the mirrors are of deal. The spandrel gratings, which form part of the mirror treatment, are introduced as a novel device for the extraction of foul air. The doors are of deal, and are treated with metal paint. The surrounds to the doors are carried

out in fibrous plasterwork. The floor is composed of oak wood blocks, laid in herringbone pattern, and polished. The colour of the room is a rich gold cinnamon, the glazing bars being in daffodil yellow. The columns are picked out in ivory and are highly glazed. The doors are of aluminium and bronze, and the carpet and chairs are in green and gold.





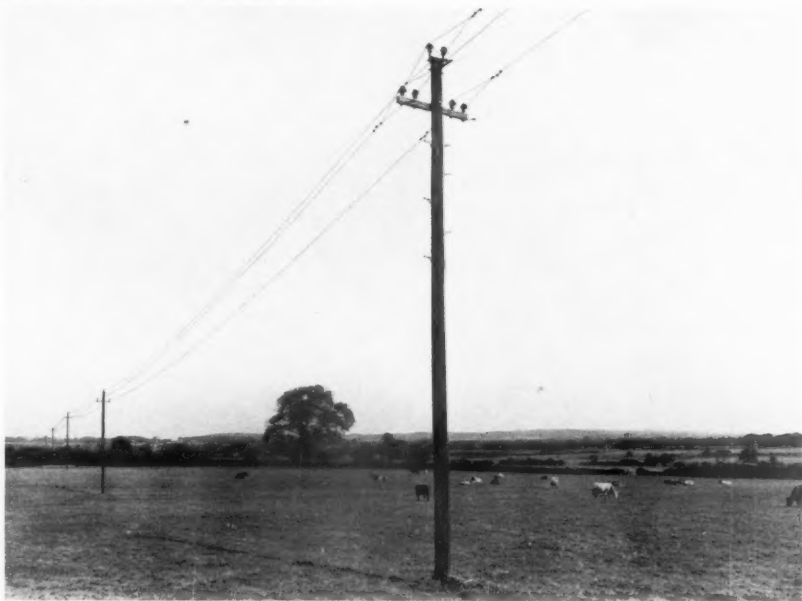
The new bridge over the River Spey at Newtonmore: An example of a concrete bridge which is entirely in sympathy with the landscape.
Sir Owen Williams and Maxwell Ayrton, Architects.

CONCRETE BRIDGES AND TRANSMISSION POLES.

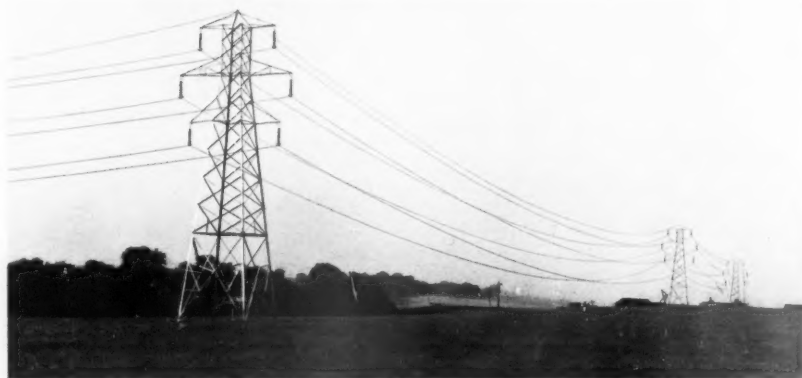
A CERTAIN person connected with one of the societies interested in the preservation of the countryside was approached with a request for help by the Editor of a concrete paper, who wanted to devote a page a month to the cause of the preservation of Rural England. When he found that his inquirer was the Editor of a paper dealing with the uses of concrete, he turned pale with rage, and said: "I can't possibly help you. Concrete is one of the things we are out to fight."

It is possible that this curious point of view is held by other enthusiastic Rural Englanders, but it is to be hoped that the C.P.R.E. will take every opportunity of repudiating it. The cult of the mediæval died with the great Victorians, and nothing could do more harm to the movement than that the Council should be identified in the minds of the public with the vague old-world-tea-garden type of sentimentality. The countryside is spoilt neither by new houses nor by concrete bridges and

arterial roads, the last of which form its greatest hope. It is only spoilt by bad houses, and bad bridges, and bad roads. Electrification need not ruin the countryside, nor need transmission poles. Ideally, perhaps, wires should be carried underground, but if cost prohibits, there is no reason why the wires should not be carried above ground on poles which are an ornament to the landscape. "The Architects' Journal" recently illustrated and exhibited at the Save the Countryside Exhibition a number of examples of the architecture of electricity, and some of them were of surprising beauty.



ELECTRIFICATION I. How it should not be done.



ELECTRIFICATION II. How it should be done. The great height of the beautiful lattice towers required for main transmission lines, and the majestic sweep of the catenary formed by the suspended wires, produces an effect of size, rhythm and magnificence which could hardly be surpassed by a Roman aqueduct.

THE BOOK OF THE MONTH;

The Theatre.

By Horace Shipp.



A Costume Design for *THE PILGRIM OF LOVE*,
produced at the Repertory Theatre, Liverpool, 1923.

Designer: Aubrey Hammond.

From *Twentieth Century Stage Decoration*.

Twentieth Century Stage Decoration. By WALTER RENÉ FUERST and SAMUEL J. HUME. London: Alfred A. Knopf, Ltd. 2 Vols. Price £5 5s. net.

THE issue of a work of this magnitude places upon both publishers and authors a responsibility quite apart from the book itself, for it establishes a claim to being a standard work and for some time to come practically closes the door to any other book on the subject. If, therefore, it is not comprehensive, if it is ill-informed, its lacunæ tend to remain unfilled and its errors uncorrected. Realizing the difficulties which face the writer of a volume on contemporary stage decoration, remembering the almost inchoate mass of material one has seen in the Theatre Exhibition at Amsterdam, and later at South Kensington, in the Decorative Arts Exhibition at Paris in 1925, and at Magdeburg in 1926, it seems almost impossible that any volume could satisfactorily cover the field, so enormous is it and so diverse its tendencies. Dare one say, too, that since one of the authors was American we were in

danger of that too easy generalization and a certain lack of perspective which seems to beset the transatlantic critical intelligence?

With such misgivings one opened the volumes to realize, with the pleasure which arises from the recognition of a big work well done, that they were unfounded. In a list of artists which constitutes one of the appendices it is difficult to find omissions; the bibliography shows a like comprehensiveness; the scheme of the two volumes—one of text and one of approximately 400 illustrations, reviewing work in the United States and in fifteen European countries—excellently covers the ground. If one complains it is upon a point of format; that the list of the illustrations is printed separately and placed in a pocket of the text volume, an innovation which necessitates a rather cumbersome cross-reference. If there is one other item to be written *contra* it is the lack of an index in a work which by its very thoroughness constitutes itself a book of reference.

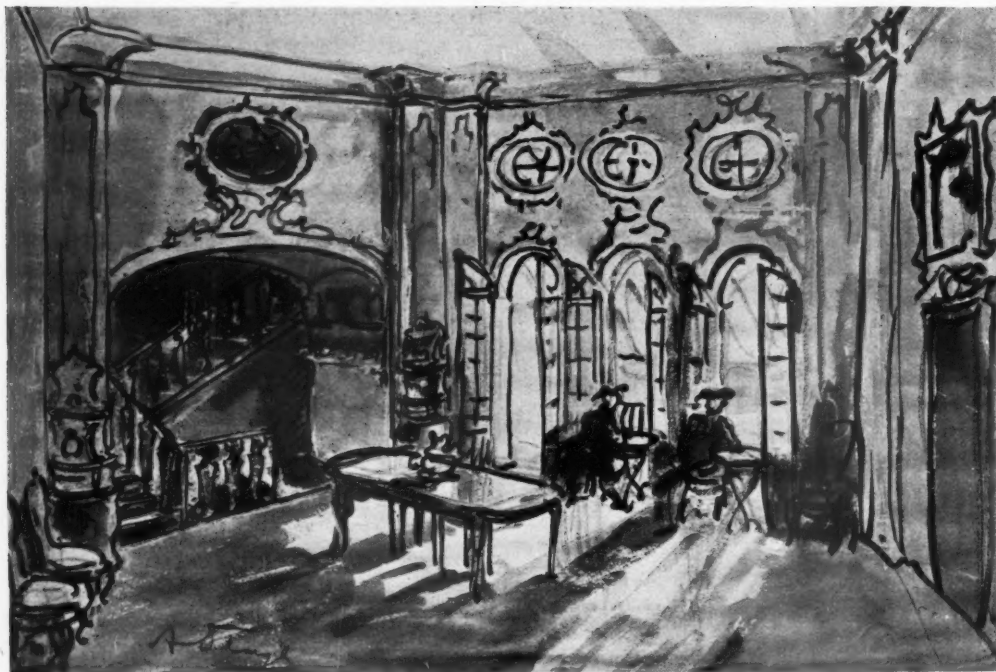
In an opening chapter, "Clearing the Ground," the authors state the triune problem of stage decoration: "To produce a proper environment for the action of the drama, to create a fitting mood or psychological atmosphere for the unfolding of the story, and to establish a three-dimensional relationship between the actor and the space which surrounds him."



A Costume Design for "Queen's Guard" in
LA BELLE AU BOIS DORMANT.

Designer: Léon Bakst.

From *Twentieth Century Stage Decoration*.



A Setting from *LA LOCANDIERA*, produced at the Moscow Art Theatre, 1914.

Designer: Alexander Benois.

From *Twentieth Century Stage Decoration*.

During the first decade of the century, as naturalism gave place to a simplified and stylized realism which incorporated in some degree the element of mood, these problems seemed on the way to solution, and the task of the investigator to be comparatively simple. Then all æsthetic thinking, and particularly that of the complex art of the theatre, was swept into the maelstrom of conflicting theories and tendencies. Futurism, cubism, and expressionism in painting had their reflexes in the theatre; architecture invading the stage brought its own diversity and direct concern with the problems of space; constructivism and dynamism evolved from efforts to settle these problems; then the last word in Central European æsthetics, the new realism of *Neue Sachlichkeit* seems to bring the period of violent experiment spirally back to a point very near that from which it started. Alongside this rapidly changing æsthetic theory, mastery over stage mechanics, over lighting, over the whole architecture of the theatre, enormously multiplied the possibilities in the hands of artist and producer.

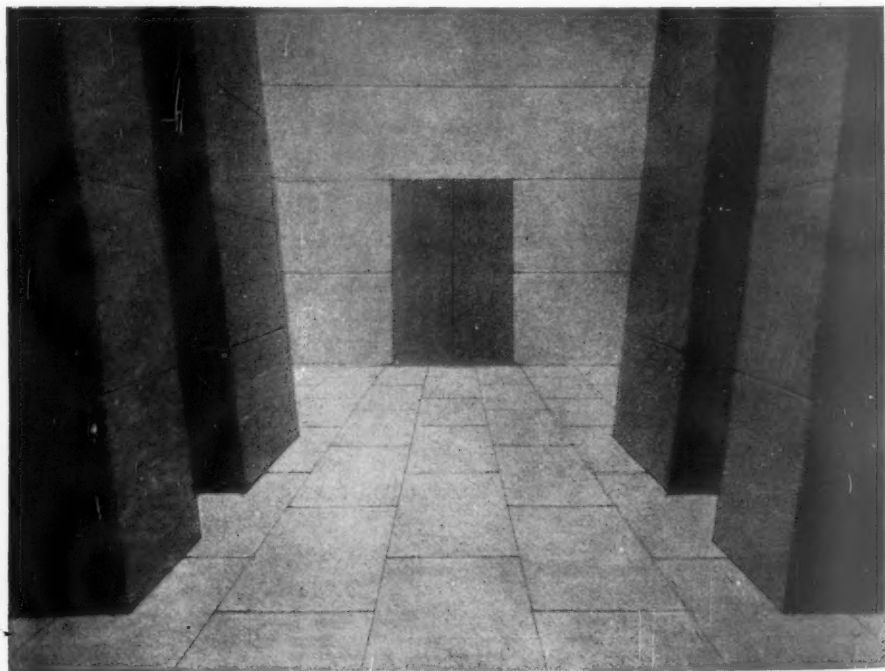
Glancing back first at the lines of development which had brought the theatre to its position at the beginning of the century, the book proceeds to review the work of the last twenty-five years, to demonstrate and examine the essays of the men who have set out to resolve this threefold problem of stage decoration.

A chapter on "Reinhardt and Stylized Realism," for all its strictures

and its conclusion that Reinhardt's day is over, is a tribute to the great German *regisseur*. Truth to tell, one suspects that the authors' sympathies are rather with this modified realism than with more anarchic forms; and it is noticeable that in the final chapter of the book, entitled "Conclusions," the success of the Reinhardt type of setting is contrasted favourably with the "intellectualization" of many modern creations. Reinhardt is praised, and rightly so, for the eclecticism which allowed him to plan different plays in styles entirely dissimilar. A note of warning is sounded again and again throughout the book against fitting every sort of drama to the Procrustean bed of some particular theory, and no man has

been less guilty than Reinhardt. He began with a search for a convincing naturalism subjected to the mood of the play. Working with successive artists and chiefly with Ernst Stern, he has moved over to a greater stylization, but remains a decorative realist. In æsthetic theory there is no difference between the 1905 production of *A Midsummer Night's Dream* with which he came into fame and the baroque version which I witnessed last year at

Photo: Hatzold.



From *KING LEAR*, 1926.

Designer: Adolphe Appia.

From *Twentieth Century Stage Decoration*.

Salzburg. The truth persists, however, that in creating environment, mood, and a unity between scene and actors, Reinhardt's method succeeded.

Appia, who contributes a foreword to the book, is next dealt with as the pioneer theorist. His book *Die Musik und die Inszenierung*, published in 1899, sought to find a meeting-place in the theatre for the arts of space (painting, architecture, and sculpture), and those of time (music and poetry). His preoccupations first with Wagner and later with Dalcroze, and the deeply philosophic turn of his mind, have placed him somewhat outside the popular concern, but his recognition that plastic elements plus light established mood, scene, and the relationship with the moving actor, was the true æsthetic basis of the new movement.

The point is emphasized that Appia's book advocating this æsthetic predates Craig's *Art of the Theatre* by some six years.

Craig is the subject of the next chapter, and while homage is paid to the work of this artist, both practical and propagandist, one suspects that he has got on the wrong side of the authors. The refusal to have any illustrations of his work included and the brief prefatory note apropos lends colour to the idea, and such comments as "He is, after all, the actor turned man of letters" indicate the existence of one of the quite pleasant little quarrels which Craig seems

to attract. It must be admitted that he is, "after all," much more than that; and for all that he has absented himself too often from the practical arena of theatre work, Craig remains the greatest influence for the theatre advancing.

The chapter tends to argue only certain points of the very wide theory which Craig has put forward, the "Uber-marionette," for example. At a risk of calling down the wrath of the priests for advocating their own credo, I believe that Craig's successive attacks upon certain elements in the whole art of the theatre are made in the interest of that art as a whole. He demands a super-marionette when he sees the stage subjected to the vanity of the actor-manager, but can plead for the apotheosis of the actor when that individual is threatened with extinction by the decorator, as he did in his speech at the Amsterdam Exhibition. It is fair to say that not only in the illustrations, but in the text is "left a gap which renders the book as a record imperfect" so far as Craig is concerned, and the probability that this comes from his own lack of co-operation makes little difference.

Four chapters, dealing fundamentally with the evolution of the plastic stage, trace that evolution through the plastic stage, the architectural stage, the skeleton constructivist stage which is confessedly an arrangement of levels and steps for action. "Nearly all modern stage decoration," say the authors, "... tends towards a more



From *LE MARTYRE DE ST. SEBASTIEN*, produced at the Théâtre du Châtelet, Paris, 1913.

Designer: Léon Bakst.

From *Twentieth Century Stage Decoration*.



From *BORIS GODOUNOV*, produced at the Scala Theatre, Milan, 1927.

Designer: Nicolas Benois.

From *Twentieth Century Stage Decoration*.



From *LE MALADE IMAGINAIRE*, produced at the National Theatre, Prague, 1921.

Designer: Bedrich Feuerstein.

From *Twentieth Century Stage Decoration*.

complete organization of that cube which is the stage; towards a three-dimensional setting which . . . assures a plastic unity between the actor and the ambience." They proceed to analyse the elements employed to represent environment and to create mood, and find in simplified essentials of proportion, in the organization of occupied and unoccupied spaces, in expressive line, colour and light, the stage decorator's gamut of expression. There is an interesting paragraph in this chapter advocating the use of oral elements. An objection is raised to the permanent architectural stage, such as Copeau used at the *Vieux Colombier*, that its monotony becomes boring. The truth probably is that any form of simplified stage must be open to this danger, and the audience needs the skilful use of changing expressive elements, particularly that of light, to avoid a sense of monotony. The stage of constructivist levels is terribly open to this charge of *Plus ça change, etc.*

The picture stage and the painted setting evidently does not commend

itself to our authors. The difficulty of uniting the actor with the two dimensions of painted scenery is insuperable save by creating an arabesque of scene and costume wherein the actor is merged with his environment, as Bakst, greatest of all painter-decorators, did. So the book, after three well-informed chapters on costumes and masks, on technical devices (chiefly stage mechanics), and on lighting, carries us to its conclusion. Will the theatre, after all, abandon its effort to achieve the unity of these three elements, or will it accept now constructivism which achieves plastic relationship and sacrifices mood and environment, now painted scene which gets these two and loses plasticity, now the space stage which gets only

mood, or the realistic stage which gets only environment? Or will it in the name of the *Neue Sachlichkeit* accept any old or new thing so long as it is a thing saying something needed by the drama at that moment? The authors know their stage history too well to prophesy.

Photo: Waléry.



From *ROMÉO ET JULIETTE*, produced at the Théâtre de la Cigale, Paris, 1924.

Designer: Jean Hugo.

From *Twentieth Century Stage Decoration*.



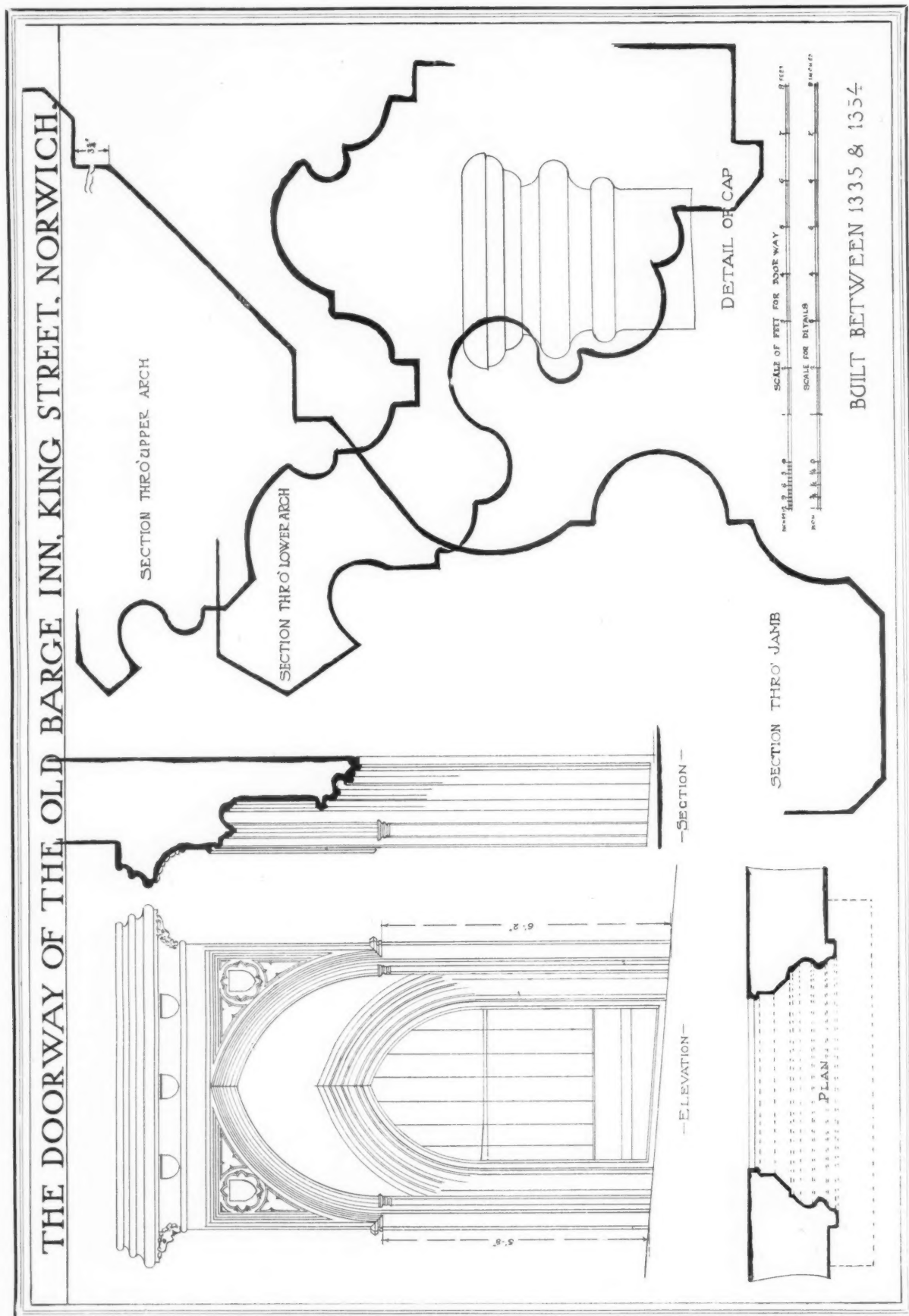
SELECTED EXAMPLES OF ARCHITECTURE.
The Continuation of THE PRACTICAL EXEMPLAR
 OF ARCHITECTURE.

THE DOORWAY OF THE OLD BARGE INN,
 KING STREET, NORWICH.

Measured & Drawn by
 Claude J. W. Messent.

The old house, which was built between the years 1335 and 1354, during the reign of Edward III, was purchased at that time by Roger Middy from the Abbot and Canons of Woburn. Subsequently William Middy, the son of Roger, sold the property to William Clere of Ormesby, who, after rebuilding, occupied it as his town house. Later, in 1502, Sir Robert Clere, sheriff of Norfolk, whose wife was Alice Boleyn of Blickling—an aunt of Anne Boleyn, the mother of Queen Elizabeth—lived there.

It was during the nineteenth century that the house became an inn, and was known as the Middeys Inn, in memory of Roger Middy. Subsequently the name was changed to "The Three Merry Wherry-men," and later to The Old Barge Inn, by which name the house is still known.



MEASURED AND DRAWN BY CLAUDE J. W. MESSENT.



GENERAL ALVEAR.
Sculptor: Antoine Bourdelle.

Sculpture on Horseback.

JOAN OF ARC and Lady Godiva are two ladies on horseback who have afforded artists the chance of their lifetime. The painters have tackled Lady Godiva, but the sculptors have fought shy of her. Joan of Arc, on the contrary, has had many plastic and glyptic exponents, especially during the last fifty years, from Frémiet's decorative monument erected in the Place des Pyramides, Paris, and at Nancy and Fairmount Park, Philadelphia, to that of Anna Vaughan Hyatt, also in France and America. Frémiet, deriving his naturalism from Barye and developing it as a vital part of his ornamental style in his several equestrian works, was still held most by the lure of plate-armour. It remained for a later generation to force the breakaway into pure naturalism.

The male nude on the horse is unquestionably more impressive than the female nude, and Cyrus Dallin's *On the War Path*, *The Signal of Peace*, and *The Medicine Man* are works of considerable originality, beauty, and truth which give distinction to American sculpture.

There is more appropriateness, more harmony, more consistency in a nude equestrian group, and there is more logic. The mere word equestrian has become a synonym for a decorative effect, and sculptors have universally exploited it without thinking. It has its advantages in decoration but not in pure form. When the Greeks emerged from the primitivism of the mounted frieze figure with the enormously long legs of the horse found in Crete, and carved the magnificent mounted groups of the North Frieze of the Parthenon, the fashion of two thousand years was set. They were so beautifully ornamental that it was inevitable, and, moreover, they fulfilled the first demand on sculpture: they were architectural. But the group of horse and rider in *ronde bosse* is less structurally architectural than the frieze, although even more ornamental. So the development of equestrian statuary has been along the lines of least resistance rather than those of research. Equestrian sculpture as such has, however, suffered little development until now, when naturalism has got its teeth into it and there is some general chance of

getting back to the earliest example I know of, the Iberian bronze found at Despeñaperros, in the Cabré collection. From this interesting piece to *The Physical Energy* of George Frederick Watts in Kensington Gardens is a long ride; although this great work is faulty in plastic as well as in other directions, in its essence it is primitive, but in its development it has reached to the heights of spiritual expression, and in this respect is the greatest work of modern equestrian sculpture.

There are in existence half a dozen works by which the equestrian sculptor has vindicated the form, but there are hundreds which have almost damned it. The *Marcus Aurelius* of the Capitol stands for the Roman school; the *Gattamelata* at Padua was Donatello's introduction of it to the Early Renaissance; Verrocchio did not disdain to gallop closely on the heels of Gattamelata with the *Colleone* at Venice. As for the present, Watts' *Physical Energy* rode a track for Meštrović's *Kraljević Marko*, while Antoine Bourdelle followed closely on Donatello and Verrocchio with *General Alvear* in the Argentine. Here and there fine things emerged, and none finer than the two of *King Venceslas* by which the transition from neo-classicism was made in Prague by Snirch and Myslbek. These two works illustrate the fact that equestrian sculpture is not only a business of heroics but of pictorialism and national commemoration.

The fact that the equestrian statue is primarily intended for popular appreciation engenders in its creator an impulse which often results in pomposity. He is forced to combine florid decoration with pictorialism. In most cases he forgets that art can be followed better in nature than at the circus. Even where he is confronted with a grandiose environment it is still possible to reach to nobility as Bourdelle has done. It is the artist's job to assimilate his work with the conditions of situation as much as of technique. It is not good to conjoin a realistic representation with a classical entourage; it is not good to support a ridden horse by a massive cylindrical support beneath his belly and a rectangular one beneath his long tail as the maker of *Balbus on Horseback* at Naples did. Such a procedure indicates the unsuitability of marble for equestrian works, although marble for such persisted from the fourth century B.C. in Greece throughout the Roman Empire period. Fortunately, marble is not now the vogue; bronze quite adequately serves all the purposes of equestrian statuary.

MYRAS.



ON THE WAR PATH.
Sculptor: Cyrus Dallin.



A setting
for
METROPOLIS.

"Power and control radiate from this central position . . . If we imagine the desk to be rectangular, the importance of its semi-circular form is readily appreciated."



From
ADAM AND EVA.

"Adam is tempted. The setting of the inn bedroom, shown here, insists on the temptation and emphasizes the situation. The confined space expresses the closeness of relations, the strong door and the small window suggest that there is no escape."

Settings.

THE settings of films which are worthy of serious consideration are not merely backgrounds. In the composition of a film the settings are an intrinsic part of the medium at the command of the producer, and subject to the technique by which he shapes his medium to his design. They are as much a part of the cinematic medium as the actors and their acting, the imagery or symbolism of objects or incidents, the simultaneous visual impressions, the interaction of related or opposing scenes, lighting, the angles from which scenes are viewed, and the attributions peculiar to or most closely associated with the art of the film.

No less than these resources, film settings, if properly and wisely used, have a definite significance in the development or exposition of the content of a film. The indication of a locality or the natural appearance of a scene is only the superficial purpose of a film setting. By a deliberate emphasis on their outward

and the transience of war are expressed by the galloping patrols and the beating of horses' hooves on the long tree-lined roads. The stability of the countryside, the confidently expected recurrence of the seasons and the fruits of soil and toil are insisted on and brought home to us by the emphatic massiveness of the old mill. The heavy beams, huge beyond probability, the ponderous doors, the solidity of the tables and chairs, the immobile structure of the vast bed, impress us with a sense of a people who have long endured.

A similar use of an antiquated massiveness is made in *The Devil's Maze*, a Gaumont-Ufa production which has not yet been exhibited. Here the triviality, or incidentalness, of the behaviour of certain members of a modern social "set" is emphasized by contrast with the solidarity of the ancient cottage. Further than this, the weirdness of the building with its startling lights and sinister shadows gives us a premonition, of whose origin we may not be aware, of the disaster to which that behaviour ultimately leads.

In the scene reproduced here from Mr. Fritz Lang's well-known film *Metropolis* the general idea of mechanical efficiency is patently obvious. But the significance of the semicircular form



The Cottage setting for *THE DEVIL'S MAZE*.
"Here the triviality, or incidentalness, of the behaviour of certain members of a modern social 'set' is emphasized by contrast with the solidarity of the ancient cottage."

characteristics, or by the concrete expression of their inward significance, or even by their apparent effacement, the settings of a film may be made to give their contribution towards the illumination of every facet of a theme, the distinction of opposing forces, or the exploration of the intricate implications of a dramatic situation.

Film settings achieve their effect, or should achieve their effect, apart from films which are intentionally spectacular, as, for example, the Ufa film, *Secrets of the Orient*, without our being aware, unless we are searching for the means, of their significance. The nice adjustment of the setting to enable it to fulfil its part without obtrusiveness requires a skilful discrimination. But the potency of these impressions, unconsciously received, will be revealed by a critical examination of films where these impressions have been made.

The underlying theme of the Ufa film, *At the Edge of the World*, is the contrast of the permanence of an age-old peasant life with the chance and mutability of war. The dramatic content of the story is largely dependent on this contrast. The quick action



The Sultan's Court; from *SECRETS OF THE ORIENT*.
A setting for a film where spectacular effect is the principal intention.

of the desk, echoed by the round table and the curved steps, is not so immediately apparent. This is the master's office, the point from which all the activities of the great industrial city receive direction. Power and control radiate from this central position. That is the fundamental idea on which the stress is laid. If we imagine the desk to be rectangular, the importance of its semi-circular form is readily appreciated.

Here is a final illustration of the significance of a film setting. In *Adam and Eva*, Eva exerts all her feminine arts and guile to ensnare Adam. Adam, already affianced to another woman, is forced by artifice to find a lodging for Eva in a country inn. Eva implores him to stay with her. Adam is tempted. The setting of the inn bedroom, shown here, insists on the temptation and emphasizes the situation. The confined space expresses the closeness of relations, the strong door and the small window suggest that there is no escape, the ceiling and the walls seem to press down towards the narrow bed with the irresistibility of fate.

Film settings, then, are not mere backgrounds. They are an intrinsic part of cinematic art.

MERCURIUS.

The Work of the late Fred Mayor : Paul Drury's Drawings and Etchings: *and Others.*

THE memorial exhibition of paintings and water-colours by Fred Mayor, which was held in the Paul Guillaume Gallery, 73 Grosvenor Street, W.1, during March and April last, may form the excuse for a few personal recollections.

A few years before the war, Fred Mayor had a show at the Baillie Gallery in Bruton Street, where we met, for I was having a show there at the same time; we each had a separate room over which we somewhat anxiously hovered.

I have distinct recollections of his works, for although I was perhaps more interested in my own, and he naturally in his, we were sympathetically inclined through a fellow-feeling and fraternized in support of each other on the private view day. I still remember the thrill of seeing my name on a sandwich-board, and I believe that as it was Mayor's first exhibition also he was feeling equally thrilled.

At that time I was very interested in doing small paintings on panels of women's heads, simplified and reduced to a few planes, sometimes giving the effect of merely one plane; there were, however, various subtle gradations, almost imperceptible, but which, nevertheless, contributed to the general result.

On the other hand, Fred Mayor was very dashing and daring; a sweeping line and a blob of colour often conveying all he had to say about a subject. But there was a joyful exhilaration and spontaneous freedom which attracted me at the time and which I have always associated with his work. Perhaps in my heart I thought him somewhat too emotional, as he may have thought me too reserved; however, we were both sufficiently different as to be uncompetitive.

Looking back upon that time with, I hope, a more mature judgment, I can see that Mayor's work could not yet have found much appreciation in England; this must have been somewhere near the time when the London art world was seething with the fermentation caused by the first exhibition of the post-impressionists at the Grafton Gallery; but the sediment of public opinion had not sufficiently settled to be able to accept Fred Mayor's paintings; not that strictly speaking he was a post-impressionist; but his work was certainly freer in the treatment of forms than people in this country were accustomed to. Nowadays, of course, it is different, and surely Mayor did some pioneer work towards furthering this appreciation. His paintings can now probably be quite easily understood and, in fact, might be considered somewhat mild in character compared with more revolutionary work which has appeared since his time.

Fred Mayor had not quite found himself, but looking at his work in this recent exhibition one could see how all the time it was becoming more and more clarified into a definite and personal expression; that his paintings were being consciously directed away from mere casual things towards a definite and deliberate selection of line and colour, so that they became both decorative and stimulating.

Mayor was not so happy in the use of oils as he was of water-colours; oils seemed to hamper his freedom of touch, and some of his subjects are clumsy and brown in colour; however, where he used them in diluted form and could forget that he was handling oils he was able to treat them in much the same way as he did his watercolours, and was quite happily inspired.

He was a natural painter; he had the instinct to paint and draw and knew by intuition just where to place a bright touch of colour and where a touch of black would be valuable and significant. There was never anything intellectual about Fred Mayor; nor was he particularly reflective in that he thought much over things, but his paintings were the direct expressions of his emotions engendered by the actual effects of Nature.

After a lapse of years it was interesting to see his work again, and to find that in it there was something of not just ephemeral, but of lasting interest.

Paul Drury's drawings and etchings recently on view at the Twenty-One Gallery, 15 Mill Street, W., showed that he is by temperament and inclination a *craftsman*: he is one of those who make careful and minute studies from which elaborate paintings or etchings are made; the quality of the line is not controlled by direct inspiration, but is the means to a carefully-thought-out and pre-determined end.

Fred Mayor was, of course, exactly opposite to Paul Drury in temperament, and two such different natures should never be confused or compared, except in so far as comparison separates rather than unites them and shows by contrast their distinctive qualities.

The production of all Drury's works looks to have been very plain sailing; there are no difficulties which could not by patient and laborious exertion be overcome; there are no ups and downs caused by temperamental obstacles overcome or overcoming; but rather a certain monotony of achievement, all very excellent and thorough in its way, for he has the unhurried and careful attitude of mind of the good workman.

His etchings and drypoints of heads seem to show most clearly his abilities; but he rather pitilessly exploits character; he has an affectation for deliberate ugliness, and it is characteristic of him that he consistently thrusts forward the jaws of all his subjects in an aggressive and somewhat unpleasant way; evidently this feature is to him the most interesting part of a face, or is it that the throne upon which he places his sitters is too high, or that he himself sits too low when observing them?

Because of his ability to exactly render things as the eye sees them, he should be proportionately careful to choose the most just angle from which to draw his models, for the very quality and nature of his work is representational and it is surely from that point of view we are asked to accept his portraits.

Malcolm Osborne, who has just had an exhibition of his drypoints and etchings at the Dunthorne Gallery, Vigo Street, W., shows that he, too, is a sincere and very efficient craftsman. His work is more steady and mature than that of Drury, and perhaps a little drier in its records of facts.

In a particularly severe kind of portraiture Osborne is most successful; and his careful observance and appreciation of character is specially shown in "Nathaniel Sparks" (1); his rendering of very stern and judicial types are, in the matter of the delineation of rock-like and unbending qualities of justice, all that could be desired.

In all exhibitions of drypoints one comes across portraits of professors; they seem to lend themselves to this medium; one has a feeling that while working drawings are being made from them they will sit calmly for hours, maintaining the exact pose with resolute integrity, never consenting to take a rest or relinquishing their positions by a hairbreadth, but with grim steadiness hanging on and seeing the drawings through to a conclusion. This also applies to judges. Osborne pictures his professor in "Professor Grant" (29), in which he realizes all that has been said regarding them.

"The End of the Story" (39) shows an entirely different quality of line, being more flexible and vital, and Osborne's approach to his subject is more direct. In the relationship of the figures in this little group there is a sense of awareness of each other's presence.

Madame Odette des Garet recently had her first London exhibition of paintings and drawings at the Independent Gallery, Grafton Street, W. Though not very familiar to London she is fairly well established in Paris.

She is not by any means a pioneer, nor has she any very pronounced characteristics, but follows pleasantly along the track blazed by her better-known fellow-countrymen. Her work is rather like that of Guérin, but her sense of colour is less sombre. Madame Odette des Garet's paintings do not make an immediate appeal, but their beauties—chiefly of colour harmonies—develop upon a fuller acquaintance.

RAYMOND MCINTYRE.

CASSIS.
From a painting
by
Fred Mayor
(1866-1916)



MAY

1929.

Craftsmanship

The
Architectural
Review
Supplement

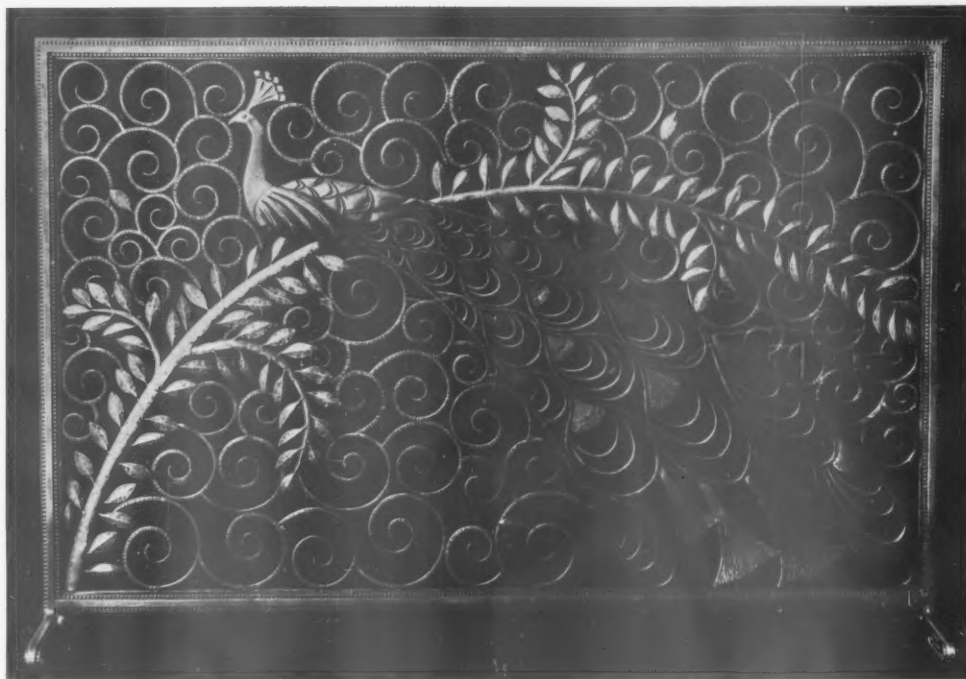
OVERLEAF: AT CLOSE RANGE.

Midmar Castle is one of the Aberdeen group, a seventeenth-century fortress at present uninhabited, and so feudal that the student is totally unprepared for the excellent Georgian detail which he finds inside. This grate belongs to a little, high dark room, and has probably never been photographed before. It is possibly the most winning and dainty fireplace ever produced by the eighteenth century.



A RADIATOR
SCREEN
in wrought
iron.

Designer
and
Craftsman :
EDGAR BRANDT.



This Year of Grace.

By G. Baseden Butt.

UNTIL comparatively recent years the twentieth century has had the unique distinction of having produced no original style of its own either in architecture, decoration, or furniture. Five years ago the Kodak building was almost the only example of modern architecture in Kingsway, and it is still one of the most consistent. Hybrids and mongrels have been plentiful; and these may be recognized and their approximate year of origin gauged by the expert. But beyond that we could point to very little. Even the much-despised Victorian era was original, and the "style" of its buildings and its furniture—for the nineteenth century *had* its style—was emphatically of the age. It remained for our own period to echo the last indecencies of Victorian Gothic or to copy the masterpieces of Tudor times and the eighteenth century.

But the last few years have seen the beginning of important developments; there now seems a promise that, after all, our age may not leave behind it achievements less individual than preceding periods. The Victorian era, notwithstanding its Gothic, seemed to lose touch with tradition, and (to express oneself crudely) its soul got entangled in its machinery. The modern rage for period reproduction, not only in architecture but in every branch of decoration and furniture, has been necessary in order that we might re-learn what we had forgotten or lost sympathy with. We were not in a position to create for the future till we understood and appreciated the achievements of the past. All the period styles in furniture have been ransacked in the past twenty-five years; and we have seen the fashion for the half-timbered Tudor house outrivalled by the vogue for Georgian and Regency architecture. The adaptation of eighteenth-century style seems to be leading by natural degrees to the evolution of the neo-Georgian house, unmistakably a child of the present century. Development up to now has been chiefly in the direction of simplicity; and, in addition to the elimination of classical mouldings and cornices, one sees such unusual features as, for example, the coved ceiling, walls and ceiling being in one unbroken

line, adding an effect of indefinite and noble loftiness even to a small room of the kind illustrated on the following page.

In large buildings—offices, factories, and showrooms—development has been on different but parallel lines. Reinforced concrete requires its own principles of construction, and it is the problem of the modern architect to evolve a style of decoration which shall express the material and harmonize with the form of the building—not seeming as though taken from a medieval palace or an ancient temple and stuck on where it ought not to be. Over and over again the complaint has been made, for example, that some finely simple concrete bridge has been spoiled by the costly addition of mouldings, balustrades, and eighteenth-century swags. Or a noble modern building may be disfigured by an inappropriate cornice, put on, apparently, as an after-thought; or a score or so Ionic capitals may be scattered over its façade, with here and there a needless pediment. The new Regent Street, Piccadilly, Kingsway, and the City are full of such anachronisms.

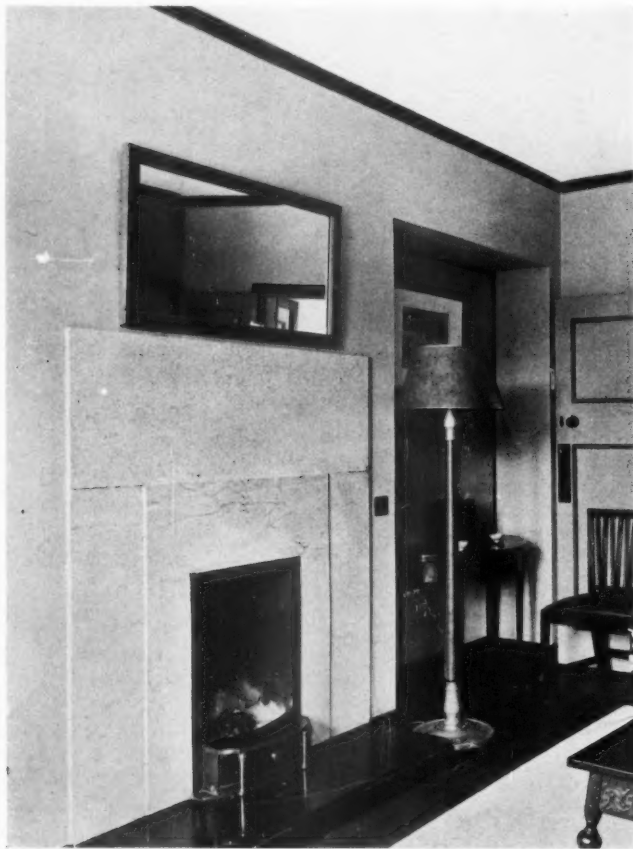
With both the private house and the great business building, the tendency up to now has been towards simplicity; and for concrete buildings it is necessary to create a type of decoration suitable for expression in low relief. The recent introduction of coloured cement, either for the building itself or for ornamental purposes, may have far-reaching effects and may lead to a more widespread use of concrete for private houses. The monotonous grey colour—which some people dislike in small buildings—can now be avoided, and panels, roundels, and tympana can be inlaid, use being also sometimes made of mother-of-pearl and pottery. One more than suspects that the trend towards simplicity is only temporary, and that new methods of construction and new materials will suggest new and harmonious types of embellishment. Not every new experiment will be in good taste or free from vulgarity, but new decorative tendencies are plainly discernible in modern architecture and furniture, some of which are remarkably fine.

Certain schools of transcendental philosophy—making much of

CRAFTSMANSHIP.

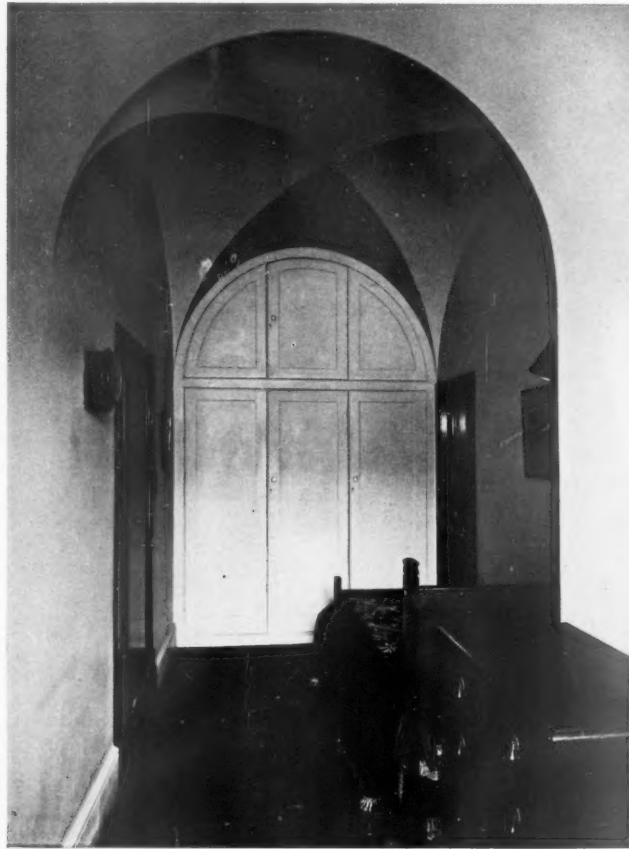
Evolution and Progress, spelt with capital letters—receive confirmation from the fact that parallel yet seemingly distinct developments do continually occur contemporaneously. Darwin and Wallace are said to have thought of the theory of evolution simultaneously, yet independently; and it is not without significance that the *art nouveau* movement of twenty-five years ago seemed to break out in several places at once. The desire for originality and beauty in house equipment which was behind that movement finds satisfaction today through the structural necessities inherent in a new invention—plywood, a material which suggests furniture with extensive, unpanelled surfaces,

progress. Quite conceivably, it may advance in directions unforeseen and result in achievements different from any that have as yet been realized. Meanwhile, there are certain principles to be followed; and the first of these is logical consistency in: (1) the building itself; (2) its fitments and decoration; and (3) its furnishing. The first two of these headings are the chief responsibility of the architect in co-operation with the decorator; but inasmuch as the effect of a fine interior may be ruined by the furniture and textiles with which it is equipped, it is strongly advisable that, whenever possible, the architect should exercise control over these details as well as over the building, and should



The *LIVING ROOM* of a house in Queen's Drive, Thames Ditton.
ALAN FORTESCUE, *Architect*.

Left.—The walls are covered with grey paper of a rough texture. The skirtings and architraves are square moulded and painted black. The floors are stained black, and the carpet is grey with fillets picked out in vermillion. The fireplace is in Roman stone with a grey surround. The mirrors, which were made to the architect's design, are



A *DRESSING ROOM* in a house in Chester Square, London.
DARCY BRADDELL and HUMPHRY DEANE, *Architects*.

coloured grey and vermillion. The door furniture and electric plates are of ebony. *Right*.—An example of how a small room may be given size and character by ingenuity in ceiling treatment. The walls and vaulted ceiling are cream, the floor is of polished oak, and the doors are bright emerald green, the architraves being black.

veneered and inlaid, and suitable also for floors, walls, and even ceilings. Moreover, the kind of building suggested by the use of concrete harmonizes in an uncanny fashion with the kind of wardrobe, for example, suggested by the use of laminated wood. Both suggest plain surfaces with few mouldings, and now both may be inlaid with colours.

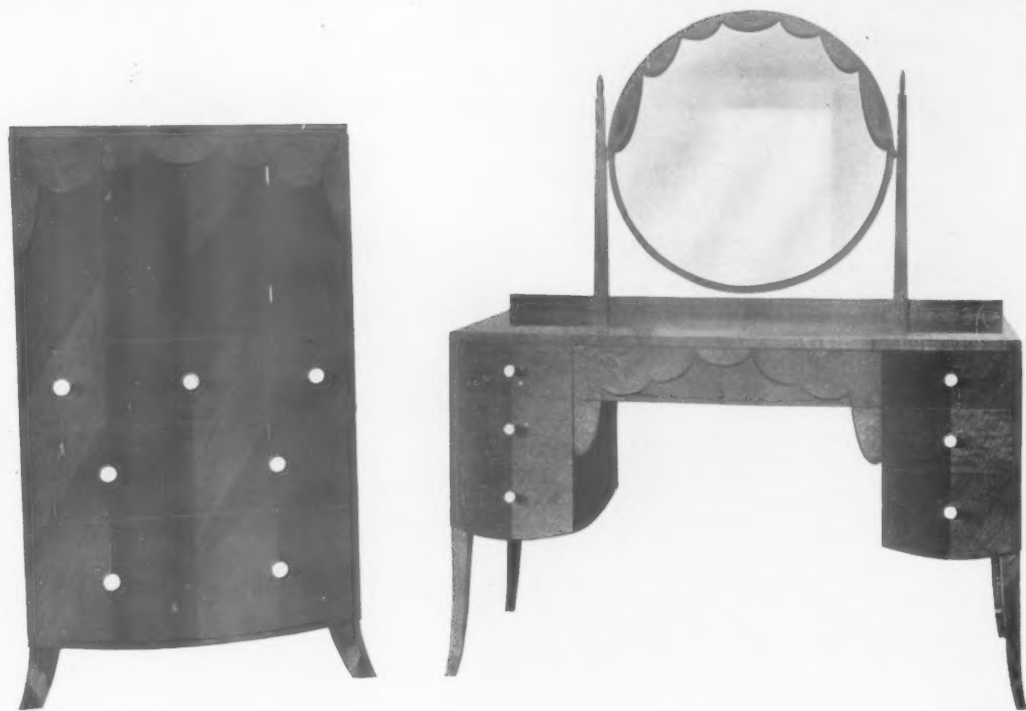
It is certainly curious that the desire for modern furniture should have shown itself thirty years ago, when the Russian plywood industry was still in its ignoble infancy and future developments were unforeseen. The waterproof cement now used for binding the plies has resulted in a material that bids fair to revolutionize the craft of furniture-making. It is inevitably suggesting new designs. There is something of Destiny in these sets of coincidental circumstances: the ferment of the modern artistic movement, the progress of plywood, and new methods and materials used in building.

Obviously, the modern movement is still in its infancy. Its childhood, however, may not be protracted, for it is making rapid

design special furniture to complete his job. For if the furniture is the jewel, then the building is the casket; it is essential that the twain should meet harmoniously. And there are people not to be trusted even to select their own forks and spoons; they cannot choose so much as a patterned teacup without going wrong.

At the present stage of experiment and indecision one sees many paradoxes. But at least the architect can eliminate classical embellishment from buildings of modern structure and style. He can see that the creations of his original genius are not inappropriately bedecked with Renaissance plasterwork, or marred with electric-light fittings that imitate eighteenth-century candelabra. For there are modern ways of treating the walls and ceiling, to accord with the modern exterior, and there is every kind of modern metalwork—balustrades and balconies, grilles and radiator screens—to say nothing of the many excellent electric-light fitments made on the indirect lighting principle.

It is true, of course, that it is often not the architect but his client who is responsible for inconsistencies of style. Old ideas



A knee-hole *TABLE* with a circular mirror and a tallboy *CHEST OF DRAWERS* in striped walnut in a herringbone pattern.

The draped effect is obtained by the use of amboyna wood. The handles of the drawers are of ivory.

Designers and Craftsmen : COHENS.

die hard among the public, and the householder or the business director feel entitled to their "say"; paying the piper, they expect to call the tune. But no doctor, whatever his fees, would permit his patients to prescribe for themselves, and the architect is often called upon to adopt a similar attitude. Many a battle royal between architect and client has raged round this question, and no doubt many more have yet to be fought. The education of the public, the conversion of the moneyed Philistine devoid of taste or scholarship, is as eminently desirable as it is difficult.

With furniture, the position is sometimes even more delicate. The client who commissions a modern house may, all unknown to his architect, be the proud possessor of Victorian furnishings inherited from his grandmother. A deep sentimental tie may attach him to these heirlooms. He will not part with them—cannot bear to hear them criticized. He puts the Victorian whatnot and the sideboard with superstructure in monumental mahogany into his modern house, and a nobly conceived building is immediately made ridiculous.

But not only are there modern houses furnished with antiques. In these days it also comes to pass that modern furniture finds its way into old houses. One could point to at least one eighteenth-century house in the West End of London with Georgian leaf mouldings round the ceiling, but with walls decorated in a single unpatterned colour, with an irregular frieze line, and the very

newest furniture in the French taste. Meanwhile, Chippendale and Queen Anne pieces find their way into rooms the ceilings of which have coves instead of cornices. It is true that the coved ceiling scarcely harmonizes with modern rectangular furniture and

that the facile curves of the early eighteenth century look remarkably agreeable in a modern setting of this kind. But plywood also can be bent and curved, and its employment in modern furniture should suggest new shapes and graceful outlines to harmonize with the architecture. Upholstered furniture, too, may be made in great variety of outline.

The artistic possibilities of the new materials now available, both for building and furniture, have not as yet been fully explored. That exploration is proceeding; and as it continues, new shapes and decorative idioms may be discovered. For such things should arise naturally from the demands of structure, rather than from self-conscious artistry. What is wanted more than anything else at the present moment is the courageous abandonment of classical *clichés* and the frank expression of modern materials in work.

This does not mean that the masterpieces of past times should be despised, but that they should be held sacred. Period architecture and reproduction furniture will always be in legitimate demand, but their appropriate and reasonable use is one thing, and the confusion of ancient and modern in a meaningless mixture is quite another.



A *MIRROR* in wrought iron.
Designer and Craftsman :
EDGAR BRANDT.

XXXVI.—
Details
at
Imperial
Chemical House,
London.

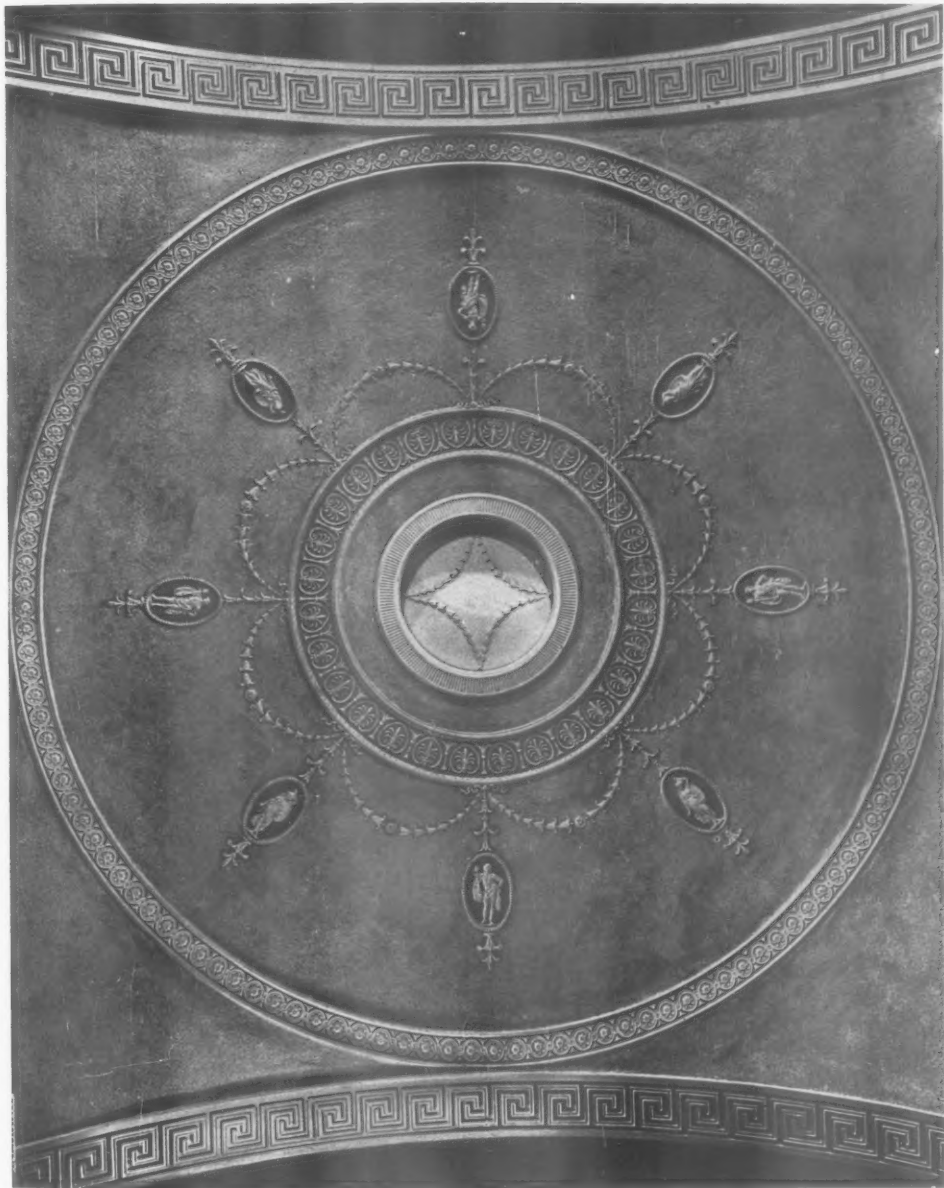
A panel, carved in granite,
on the
SMITH SQUARE
front.

Sculptor :
W. B. FAGAN.
Craftsmen :
A. & F. MANUELLE.



A panel, carved in
limewood, over the
recess in the
VICE-CHAIRMAN'S
ROOM.

Sculptor :
W. B. FAGAN.
Craftsmen :
A. BUCKERIDGE,
W. SMITH, and
H. AVRIL.



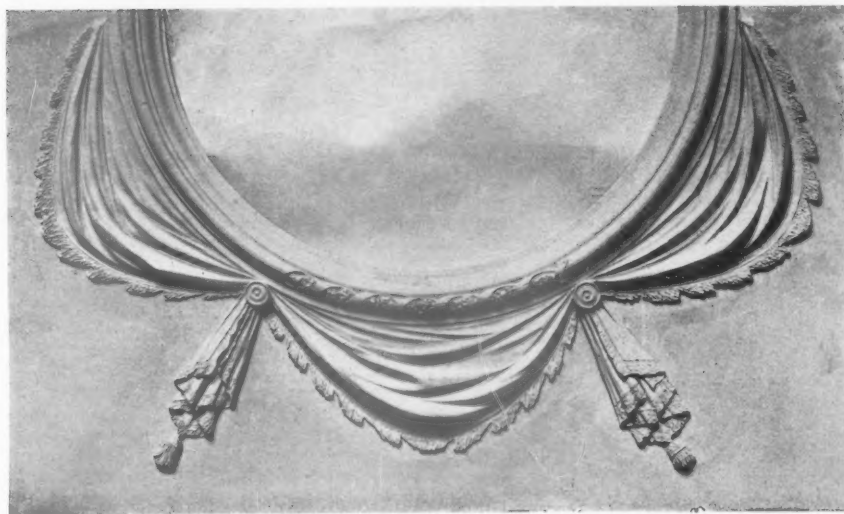
A flat-domed ceiling, designed in the style of the late eighteenth century, for the private office of the Honourable Henry Mond.

Designer :
SIR FRANK BAINES.

Craftsmen :
JACKSONS.

A portion of the ceiling decoration, carried out in plaster, in the CHAIRMAN'S ROOM.

Sculptor :
W. B. FAGAN.
Craftsman :
A. BUCKERIDGE.





A *TABLE LAMP*. The base of the lamp is in cast bronze, and the engraved plaques represent the floral emblems of England, Ireland, Scotland, and Wales. The glass sphere of the world, which is to scale, is in cameo work.

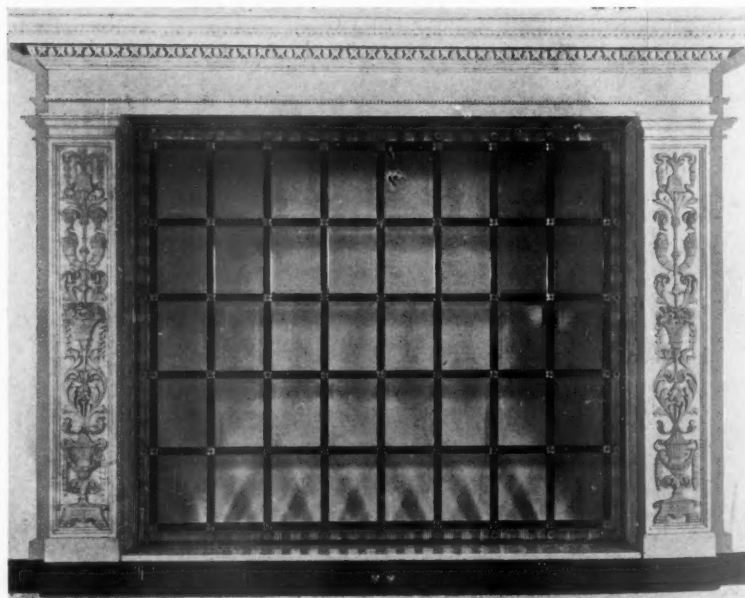
Designer :
SIR FRANK BAINES.

Craftsmen :
HAILWOOD & ACKROYD.

One of the artificial daylight windows in the *CORRIDORS*. The window is divided into sections with internal bevels and mounted with blue plate-glass held in position by cut-glass paterae. The frame is of bronze. The surround to the window is in marble.

Designer :
SIR FRANK BAINES.

Craftsmen :
Window
THE LONDON SAND BLAST
DECORATIVE GLASS WORKS.
Marble surround
J. WHITEHEAD AND SONS.



... JUST then the carriage rolled into a beautiful drive with tall trees and big red flowers growing amid shiny dark leaves. Presently the haughty coachman pulled up with a great clatter at a huge front door with tall pillars each side a big iron bell and two very clean scrapers. The doors flung open as if by magic causing Ethel to jump and a portly butler appeared on the scene with a very shiny shirt front and a huge pale face. Welcome sir he exclaimed good naturedly as Mr Salteena alighted rather quickly from the viacle and please to step inside.

"Mr Salteena stepped in as bid followed by Ethel. The footman again struggled with the luggage and the butler Francis Minnit by name kindly lent a hand. The hall was very big and hung round with guns and mats and ancestors giving it a gloomy but grand air. The butler then showed them down a winding corridor till he came to a door which he flung open shouting Mr Salteena and a lady sir. . . .

I have given the best spare room to Miss Monticue said Bernard with a gallant bow and yours turning to Mr Salteena opens out of it so you will be nice and frindly both the rooms have big windows and a handsome view.

"How charming said Ethel. Yes well let us go up replied Bernard and he led the way up many a winding stairway till they came to an oak door with some lovely swans and bull rushes painted on it. Here we are he cried gaily. Ethels room was indeed a handsome compartment with purple silk curtains and a 4 post bed draped with the same shade. The toilet set was white and mouve and there were some violets in a costly vase. Oh I say cried Ethel in supprise. I am glad you like it said Bernard and here we have yours Alf. He opened the dividing doors and portrayed a smaller but dainty room all in pale yellow and wild primroses. My own room is next the bath room said Bernard it is decerated dark red as I have somber tastes. The bath room has got a tip up bason and a hose thing for washing your head.

A good notion said Mr Salteena who was secretly getting jellus.

THE YOUNG VISITERS. By Daisy Ashford.
CHAPTER II.

Causerie.

Twentieth
Century
Stage
Decoration.

Among the many controversial points raised by the authors of *Twentieth Century Stage Decoration*, which is reviewed by Horace Shipp on page 249, the difficulty of reconciliation between the painted setting and the three-dimensional actor is discussed at length. The authors come to no definite conclusion, and one is left with the feeling that reconciliation is impossible. But they might perhaps have drawn attention to the increasing use of the painted setting in revues and musical comedies, where the necessity of changing scenes quickly has forced the painted backcloth upon the producers. It will probably be found on inquiry that most of the producers dislike it, but it really seems to be a fit and economical solution of the problem, and the general use of the painted scene in productions of this kind has led to the establishing of a convention which the audience is ready to appreciate and enjoy. Mr. Cochran has, as usual, led the way. In his latest production *Wake up and Dream*, at the Pavilion, it

is encouraging to find that artists like Rex Whistler, Marc Henri, Laverdet, and Meraud Michael Guinness have been employed to paint scenes. It only goes to prove again, what is always being pointed out by the more intelligent people, that really acute business men like Mr. Cochran always go to the best people—that is to say, to the artists. *Coppelia from the Wings* is one of the best scenes ever put on in a revue, and *San Francisco, the Gold Rush, 1849*, is another really magnificent effort. *Operatic Pills* and *Only a Schoolgirl* are further examples.

* * *

But while it is legitimate in a Cochran revue to emphasize and even to concentrate upon the stage setting, the same thing does not apply to the drama. This is a mistake which is constantly made, especially by the highbrow. *The Race with the Shadow*, at the Gate Theatre, is an example of this over-emphasis, though not a bad one, for it is only in one point that the stage setting slightly detracts from, rather than intensifies, the action of the play. The theme of the play, which is by Wilhelm von Scholz, is a further development, or, rather, new aspect, of what is fundamentally an old theme—the vitality, amounting to reality, which the characters assume as they form themselves in the mind of their author. Pirandello in *Sei Persone* ascribes to these creatures of the imagination a force against which the creator's will is powerless, so that they act and react in a manner which may be the reverse of what he had intended. Von Scholz treats the subject from the opposite point of view. The author, in *The Race with the Shadow*, is confronted, when he has but half-written a novel, with one of the characters in it whose life he has recorded down to the minutest detail. The possibility suggests itself to him that an author's characters, far from being unreal, imaginary persons in a world of his own creating, may be real people, whom he knows as intimately as they do themselves, and over whom he has a god-like control. The whole play is based on, and developed from, this theory. It is an excellent play, very well produced, with which it appears hypercritical to find fault. But owing to its very merit, the instances in which it fell short of the general standard became more outstanding. The lighting, which on the whole was excellent, in one or two instances over-emphasized the emotion of a situation, which already contained what only restrained acting could save from the over-dramatic. The point is one of setting. The staircase in the middle of the stage, from the first raising of the curtain, seemed to demand some action which would justify its prominence, and which one instinctively waited for during the entire performance. But it is an interesting and thought-provoking play, for whose production Peter Godfrey is to be congratulated.

* * *



From *The Race with the Shadow*. The photograph does not show the whole scene, the staircase on the right being in reality in the centre of the stage.



A scene from *Bauernzorn* by Reinacher, designed by Reinhold Ockel.
From *Twentieth Century Stage Decoration*.

Dr. Cyril
Norwood
and exami-
nations.

Varied opinions on the modern system of education in schools have appeared in recent issues of the REVIEW as a result of Mr. Buckmaster's address to headmasters published in the March issue. The following extract is taken from an article by Dr. Cyril Norwood, which appeared recently in *T.P.'s and Cassell's Weekly*, entitled, "What's Wrong with our Teaching System?" in which he criticizes the examination system of today. "... Many (teachers) consciously, and more of them subconsciously, think that it is really the end of education to enable pupils to pass examinations; and hence a friend of mine, after a long life devoted to schools, could write to me the other day:—'The English "beak" has always loved to wallow in cram, and he always will,' and another:—'You can say what you like about the results of secondary teaching, but you merely teach people how not to know quite a number of different subjects.' There is too much truth in this attack for the teachers to be comfortable, if only they can be convicted of sin. Every group of them that teaches a special subject is undone until it has got it recognized as an examination subject: so music and art get each their special syllabus, and appear in the school certificate. With what result? Do the teachers produce thereby musicians and artists? No, only more teachers of music and art, which is not the same thing.

"Were there space, I could go on for long, and inquire whether all was well with the universities; whether, for instance, a teaching profession, which could regard the old London University, which existed for, by, and on examinations, as a university in any tolerable sense of the term, could possibly be in the way of salvation. But I must conclude. What is wrong with teaching is that it ought to be the master of the examination system, but less and less it is so in reality; it has become its humble servant, and is in danger of becoming its slave."

* * *

Education
and the
Navy.

If a ballot were taken both amongst the teachers and the taught, it is probable that Dr. Norwood and his views on the examination system would win a large majority of votes. Printed below, however, is a list of questions which shows how sensible examinations can sometimes be. It is an examination paper set for ordinary naval ratings by the Admiralty, and the presence of an architectural section is a not uninteresting sign of the times.

1. Write an essay of about 250-300 words on one of the following subjects—

(a) Emigration;

- (b) The future possibility of English being adopted as a universal language;
(c) The importance of the tropics.

2. Write what you know about the present-day subjects—
Derating scheme;
Safeguarding;
Kellogg Pact;
Simon Commission.

3. Choose six of the following Shakespearean characters. Name the play in which each occurs, and describe the part each takes in the play, with a quotation if possible—

Malvolio, Caliban, Iago, Ariel, Falstaff, Puck, Touchstone, Shylock, Cordelia, Jacques, Banquo.

4. Give fully your ideas about four of the following—

- (1) Is mirage entirely an optical illusion?
(2) Can the sun's rays, shining through a water-bottle, burn a tablecloth?

(3) To what cause is the phosphorescence of the sea due?

(4) What is meant by a gradient of 1 in 4?

(5) Will a thick glass crack before a thin one when hot water is poured in? Does the insertion of a spoon help matters?

(6) Is the ninth wave always the largest?

5. What is artificial silk?

What is the nature of the following substances and what industrial uses are made of them—

Copra, spelter, tungsten, rubber, shellac?

6. Give a short sketch of one of Charles Dickens' novels that you have read.

7. At the end of last year the B.B.C. gave programmes in commemoration of the centenary of Franz Schubert and the tercentenary of John Bunyan. Write what you know about each of these men.

8. What is the most striking difference between Norman and Gothic architecture? In what style of architecture is—

1. The National Gallery.
2. Westminster Abbey.
3. Westminster Cathedral.

What are the essential requirements of a modern large building?

9. Where were the five Testmatches (Australia *versus* England) played? What were the results in each? Mention any interesting details.

10. Write notes on four of the words—

Carburettor, parliament, albino, quixotic, martinet, sandwich.

And two lines on four of the persons—

Admiral Scheer, Miss Lilian Baylis, Lord Hailsham, King Amanullah, Robert Bridges, Lord Birkenhead.

Lack of space has prevented the publication of Mr. Stratton's fifth article on "The Wood Age" in this issue of the REVIEW. The article, which is entitled "The Wooden Village," will, however, appear in the June issue.

The next article by Mr. Nathaniel Lloyd, in his series on "The English House," will be published in the issue of the REVIEW for October next.

CAUSERIE.

To the Editor of THE ARCHITECTURAL REVIEW.

A letter
from the
Headmaster
of Wrekin
College.

SIR,—Preaching to the converted is notoriously unprofitable, but it is to be hoped that many of your readers will have had an opportunity of studying the impassioned plea for a better artistic training put forward by Mr. M. A. Buckmaster (Senior Art Master at Tonbridge School) at the meeting of the Headmasters' Conference held in December last. Appropriately enough the conference met in the speaker's own art school at Tonbridge, the walls of which are adorned with the work of boys taught by him during the last thirty years and more.

Mr. Buckmaster was wary enough not to queer his pitch at the outset by making any further demands on the already overloaded time-table. That way destruction clearly lay. Briefly, his aim was not the turning out of artists, who were bound to survive any atmosphere, however Philistine, but the development of the æsthetic sense, dormant in most of us, by the formation of art societies and by a course of historical art instruction, consisting perhaps of three lectures a term delivered by a competent authority; such beginnings might one day culminate in a regular Honours Course in Art at the Universities. The demand is a modest one, and let us hope that something of the kind will be forthcoming, not only from the "young headmasters," but also from those "already encrusted with Victorian mould."

Headmasters, past and present, were playfully but firmly handled, and deservedly so, I suppose, as being responsible for most things that are ugly today, from the squalor of our streets to the hideousness of our own school buildings. What, too, of the pitch-pine habit, the pathetic devotion to plaster busts, the tree-calf of the school prize-day, the hideousness of the tortured silver which rewards athletic victors, the nauseating ugliness of the headmaster's study and countless other abominations? It was all so good for us, so trenchant yet so kindly. Still, both we and Mr. Buckmaster can take heart. The efforts of the Institution of British Architects are already bearing fruit; town-planning is being carried out on more scientific lines, and we can also point to the work of the London County Council on the south side of the river. Liverpool Cathedral, too, is a product of modern times.

The wheels of the educational mill are revolving surely if slowly, and one day the country will have the artistic training it deserves. The cause was undoubtedly furthered by what was described by one headmaster as "Far the best thing at the conference"—high praise, let us hope.

I am,

Yours faithfully,

WALTER M. GORDON.

Wrekin College.

March 21.

* * *

For those who are interested in decoration there are several Continental papers of significance. Of these one of the best

The Architectural Review, May 1929.

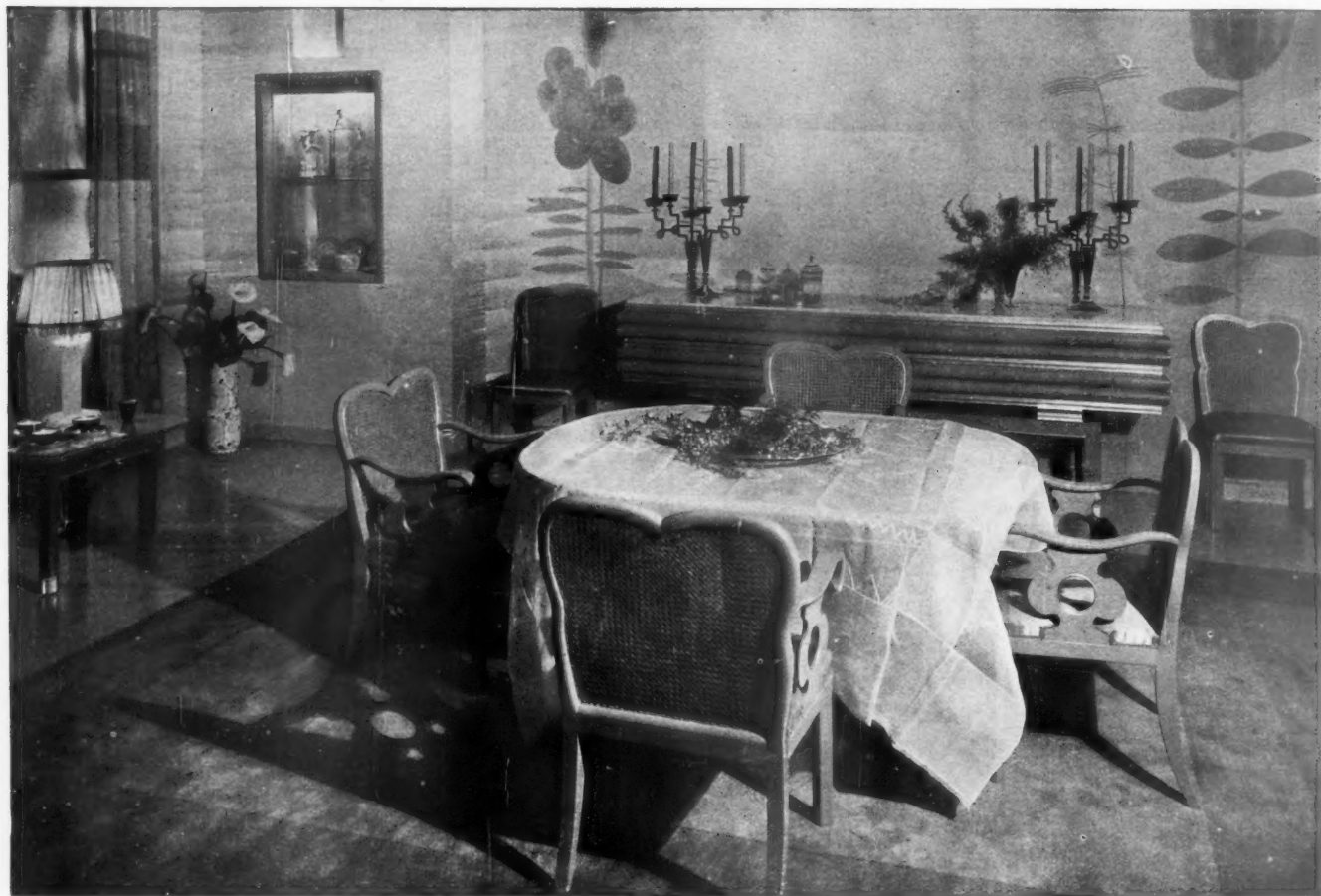
is *Deutsche Kunst und Dekoration*, a very progressive and enterprising periodical published by the firm of Alexander Koch, Darmstadt. Its survey covers an extremely wide field, for it includes architecture, interior decoration, sculpture, painting, pottery, and glass, and also textile design. These subjects are not limited to Germany alone, but both recent and living artists of other countries have their work reproduced and reviewed in its pages.

In addition, Alexander Koch publish an interesting monthly entitled *Innen-Dekoration*, which deals with every possible aspect of the world of decoration. Those to whom new suggestions are welcome will find this periodical a fruitful source from which to draw ideas, and a record of the trend and progress of the subject in Germany. The illustration on this page shows a chair, a writing desk, and a very simple and effective table lamp.

Interesting
German Art
periodicals.

* * *



A German Interior. From *Innen-Dekoration*

To the Editor of THE ARCHITECTURAL REVIEW.

Harrods and
Decoration.

SIR,—From the extremely interesting article on Harrods which appeared in the April issue of the REVIEW, one point is clear; everyone is agreed the fault lies with the public. This public which is wanting in originality and enterprise, buys thoughtlessly what conforms to the general taste as estimated by the large manufacturers of furniture. To what extent fashion governs the trend of the development of interior decoration, it is almost impossible to estimate. The public is accused of not knowing a good design when it sees it. And yet it is so often the demands of the public which determine the decoration of its time. An artist's design is like a play; it may be excellent, but if there is not in it that nebulous, unaccountable something which makes appeal to the popular taste, though it may be very successful with the few, it will never gain general recognition. How many artists have owed their sudden general popularity to their work having been admired by someone whose taste set the fashion? In the seventeenth century to have a drawing-room divided into panels painted by Pynacker was to be in the very height of fashion. And there was Watteau, who altered the decoration of fashionable Paris to something as daintily light and artificially beautiful as the mode of living of his day. The well-known portrait of Watteau in Pater's "Imaginary Portraits" contains an excellent description of the type of decoration, which had by the beginning of the eighteenth century become almost universal in the houses of the wealthy classes.

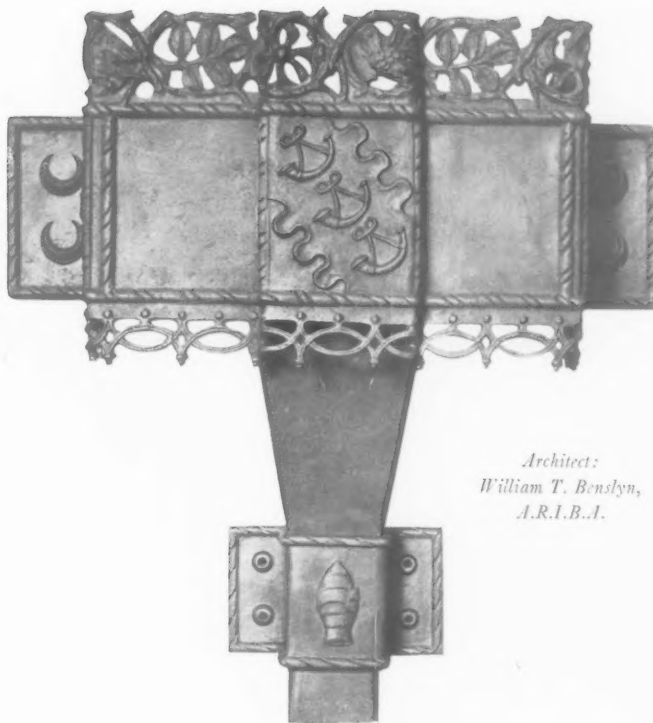
"... At last we shall understand something of that new style of his—the *Watteau style*—so much relished by the fine people at Paris. He has taken into his kind head to paint and decorate our chief salon—the room with the three long windows, which occupies the first floor of the house. The room was a landmark, as we used to think, an inviolable milestone and landmark, of old Valenciennes fashion—that sombre style, indulging much in contrasts of black or deep brown with white, which the Spani-

ards left behind them here. Doubtless their eyes had found its shadows cool and pleasant, when they shut themselves in from the cutting sunshine of their own country. But in our country, where we must economize not the shade but the sun, its grandiosity weighs a little on one's spirits. Well! the rough plaster we used to cover as well as might be with morsels of old figured arras-work, is replaced by dainty panelling of wood, with mimic columns and a quite aerial scrollwork around sunken spaces of a pale-rose stuff and certain oval openings—two over the doors, opening on each side of the great couch which faces the windows, one over the chimney-piece, and one above the buffet which forms its *vis-à-vis*—four spaces in all, to be filled by and by with "fantasies" of the Four Seasons, painted by his own hand. He will send us from Paris armchairs of a new pattern he has devised, suitably covered, and a painted *clavessin*. Our old silver candlesticks look well on the chimney-piece. Odd, faint-coloured flowers fill coquettishly the little empty spaces here and there, like ghosts of nosegays left by visitors long ago, which paled thus, sympathetically, at the decease of their old owners; for, in spite of its new-fashionedness, all this array is really less like a new thing than the last surviving result of all the more lightsome adornments of past times. . . . no too trenchant note is allowed to break through the delicate harmony of white and pale red and little golden touches. Yet it is all very comfortable also, it must be confessed; with an elegant open place for the fire, instead of the big old stove of brown tiles. The ancient, heavy furniture of our grandparents goes up, with difficulty, into the garrets, much against my father's inclination. . . ."

Yours faithfully,

ANDREW GRAHAM.

[NOTE.—Where the fault lies in the present state of things in the field of decoration is a question which would be answered by different people in different ways. We hope to deal with some of the points raised in the article on Harrods in the next issue of the REVIEW.—ED.]



Architect:
William T. Benslyn,
A.R.I.B.A.

An old craft in modern uses

As well in lead as in fibrous plaster, Jacksons produce work of notable quality and faithfulness to the great tradition of the craft. There is nothing more typically English than the lead rainwater head, in its right use of a permanent and gracious material. The example now illustrated echoes the delicate brattishing on the historic examples at Haddon Hall and Knole, but its delicate modelling proclaims its modern provenance.

An invitation.

In order to meet increasing demands Jacksons have lately reopened a new and separate shop for cast leadwork.



Architects are welcomed there and every facility offered them for seeing how Jacksons practise this interesting craft. All sorts of plain and decorative leadwork from gutters, sundials, and fountains to great domes and lanterns are cast there on pit sand. There is a large stock of models, old and new, suitable to the material, and every process of casting, fretting, and shaping can be seen. Please make a note of the address:—

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CAUSERIE.

Designs for a West End garage and sign for a petrol filling station.

Two interesting competitions have recently been held at the R.I.B.A., one for the design for a garage in the theatre area of London, and the other for a national sign for petrol-filling stations and garages. The sign for petrol-filling stations is of more than local interest; it is of national importance. If this sign is adopted by every wayside filling station the appearance of our country roads should be improved through the reduction in the number of glaring advertisements.

A German litter collector.

The following is an extract from a letter received from Mr. Peach, the Hon. Secretary of the Council for the Preservation of Rural England:

"... On the question of litter and its collection I thought you might be interested to see an example which I have had sent to me from Germany for the *Save the Countryside* Exhibitions by Professor Dr. Schoenichen, of the Prussian Department for the Protection of Nature Reserves, as a useful suggestion. As you will see by the photograph, there is a concrete case in which the usually ugly wire container is hidden, and a bright little rhymed notice is written above saying that paper for many purposes is useful, but when thrown away is unpleasant. The Germans have done a good deal in getting amusing little rhymes about litter and spoiling their parks and woods, and have shown more imagination in this than most of the English examples I have come across."

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It has been suggested that a suitable memorial to the memory of the late Mr. Ralph Knott might, with the support of his many friends, take some tangible and permanent form.



The Architectural Review, May 1929.

Mr. Ralph Knott's kindly disposition and his help so freely given to his juniors and students, suggest that the memorial should take the form of a studentship or fund for students. It is, therefore, proposed to establish a fund for the benefit of students in architecture to be distributed to such students as need financial assistance from time to time, either for payment of fees, or for books, or for living expenses, who most deserve it; the fund to be awarded at the discretion of the trustees without competition, in such a manner as they decide on the evidence laid before them by the applicants. This fund to be open to any student of architecture in Great Britain. In view of Mr. Knott's close association,

A memorial to Mr. Ralph Knott.

as a member of the council and as vice-president, with the Architectural Association, it is proposed to ask the council of that body to act as trustees for the administration of this fund, the fund to be called the Ralph Knott Memorial Fund.

If a sufficient sum is obtained the good work possible under the memorial will be considerable, and it is hoped that a generous response will follow this appeal. Subscriptions should be sent to the secretary, Architectural Association, 36 Bedford Square, W.C.

Yours faithfully,

ASTON WEBB, Past President, Royal Academy.

E. GUY DAWBER, Past President, Royal Institute of British Architects.

WALTER TAPPER, President, Royal Institute of British Architects.

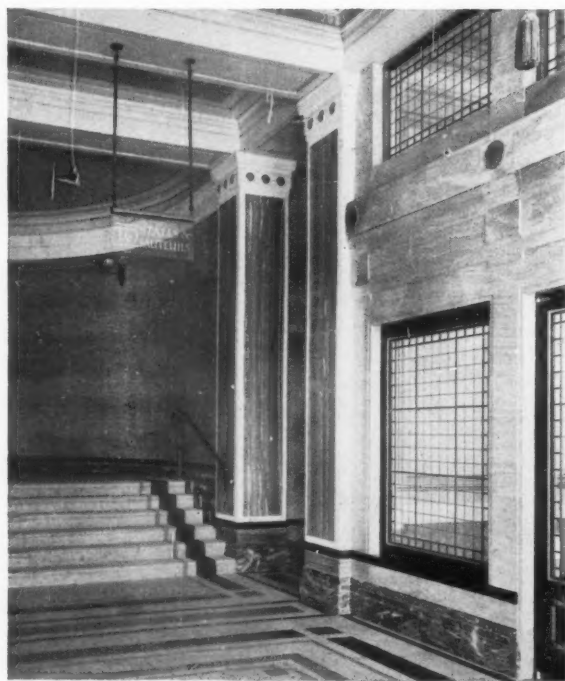
W. H. ANSELL, President, Architectural Association.

MAURICE WEBB, Past President, Architectural Association.

E. VINCENT HARRIS.

ROBERT ATKINSON, Director of Education, Architectural Association.

Architects possessing Caldwell "Classfiles" should refer to Folder No. 4.



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CHAUCER, in the "Knight's Tale," describes the amphitheatre constructed for the combat of Palamon and Arcite. The building and decoration of today's cinema theatre is the modern parallel. Old Geoffrey states that the seats were stepped, and goes on to show the demand for craftsmen:—

"That when a man was set on one degree
Him letted not his felaw for to see.
Eastward there stood a gate of marbel white,
Westward right swiche another in th'opposite.
And shortly to concluden, swiche a place
Was never in erth, in so litel a space,
For in the land ther n'as no craftes man
That geometric or arismetricke can,
Ne portreieur, nor kerver of images,
That Theseus ne yaf him mele and wages,
The theatre for to maken and devise."

GEOFFREY CHAUCER.

THE square piers in the illustration are panelled in Greek Cipolino Marble with Statuary margins and caps. The wall-linings are in Lunel Rubane, with the ribbony veinings carefully matched. Altogether, a delightful piece of work.

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CAUSERIE.

The Architectural Review, May 1929.

*The late
George P.
Bankart.*

We regret to record the death of Mr. George P. Bankart, the well-known authority on plasterwork. Mr. Bankart, who was born on January 20, 1866, belonged to an old Leicester family. He attended the Leicester School of Art, where he came under the influence of some well-known masters of painting, with the result that it became his ambition to become a painter. However, his wish was never realized and he was articled to the late Isaac Barradale, F.R.I.B.A., of Leicester, in order to become an architect. When still quite young he became interested in plasterwork, and experimented in plaster of paris. Later he was appointed to a post as lecturer in the Municipal Art and Technical School at Leicester, where he conducted architectural and modelling classes, and inaugurated a class for young plasterers, to whom he gave work on the buildings for which he was designing. He also established a plasterers' works at Bromsgrove, Worcestershire, followed later by one in London, where he produced all his finest and most important works. In addition he was interested in the revival of the art of leadwork. Mr. Bankart was a scholar as well as a craftsman, and wrote several books dealing with the history and practice of plasterwork. Amongst these were *Modern Plasterwork Construction*, and *Modern Plasterwork Design*, both of which were published by the Architectural Press. The former was designed to give technical information which formerly could only be obtained by practical experience. *Modern Plasterwork Design* is a large portfolio of drawings of ceilings, some of which Mr. Bankart had actually built, whilst others were of imaginative designs which could be developed or adapted. The book was perhaps his greatest effort, and represents the fruits of a life's work and study in the cause of decorative plasterwork.

* * *

Trade and Craft.

Modern design in furniture is happily, as the result of recent vigorous articles and of exhibitions, becoming of more general

interest. But long since a more discriminating, though smaller, public had discovered the work being done in the field of decoration by artists, of whom J. Dugald Stark and his brother, Gordon Stark, are among the most active. Stark furniture dates from shortly after the war, when the brothers started their venture in the village of Bledlow, Buckinghamshire. From a comparatively small beginning the business has grown to substantial proportions. For the past few years the Stark Department has been an important feature of Peter Jones', Sloane Square,



A "Dane" dining room in weathered oak. An example of Stark furniture.

and now a similar department has been opened at John Lewis', Oxford Street. The brothers have resisted the temptation to pursue originality and novelty solely for their own sake. The simplicity of line which distinguishes the best of modern furniture is found to dominate Stark furniture throughout its many variations of design and use. When a more elaborate type of furniture is aimed at the effect is achieved by the combination of different kinds of wood, or by the skilled treatment of



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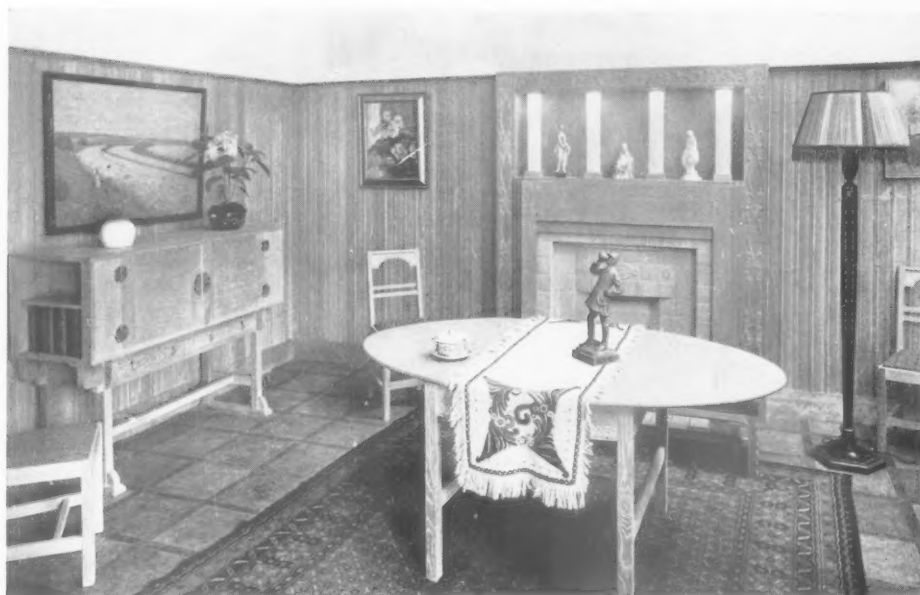
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The photograph illustrates a panelled room in weathered oak, designed and carried out by the artists and craftsmen of the company.

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TRADE AND CRAFT.

the grain, with the added ornamentation of handles or feet of contrasting colour, of shallow carving, or of panels. For example, in oak alone, by means of six different finishes, results of great dissimilarity may be obtained from a single design. The designers claim to produce beautiful workmanship in the best material at such a reasonable cost that a moderate income need not be the reason for the compulsory purchase of furniture which is not only cheap, but ugly.

* * *

The general contractors for the Bournemouth Pavilion were Messrs. Jones and Seward, Ltd., who were also responsible for the joinery. Among the artists, craftsmen, and sub-contractors were the following: Sir William Arrol, Ltd. (structural steelwork); Val de Travers, Ltd. (asphalt); Bath and Portland Stone Firms (Portland stone); Empire Stone Co. (reconstructed Portland stone); Thomas Lawrence and Sons (facing bricks); Robert Adlard & Co. (roofing tiles); Walter Macfarlane, Ltd. (special cast-iron gutters); Crittall Manufacturing Co. (metal windows); Paragon Glazing Co. (metal skylights and sliding skylight to stage); Pilkington Brothers (glass); Stroncrete Co., Ltd. (pre-cast concrete steps); Diespeker, Ltd. (patent floors and terrazzo); R. W. Brooke & Co. (oak dance floor and wood-block floors); Francis Morton, Junior & Co. (patent sprung dance floor); Bell's Poilite and Everite Co. (rubber floors and jointless floors); Mumford, Bailey and Preston (heating, ventilating, cold water services, fresh and salt water pumps, and descending platform); Aish & Co. (electrical installation); General Electric Co. (electric light fittings); Smith, Major and Stevens, Ltd. (lifts); Sturtevant, Ltd. (vacuum cleaning plant); Mather and Platt (fire hydrants and sprinklers); J. W. Gray and Son (lightning conductors); F. A. Norris, Ltd. (fire escape stairs and scenery hoist); Frank Burkitt (stage equipment); J. Caslake and N. F. Ramsay (ornamental metalwork); Edwin Showell (external lamps); Benham and Sons (kitchen equipment); Adamsez, Ltd. (sanitary fittings); Haywards, Ltd. (pavement lights); Carron Co. (iron manholes); F. Dejong & Co., Ltd. (fibrous plaster and decorative colour work); The Walpamur Co., Ltd. (paint and distemper); N. F. Ramsay, Ltd. (door furniture); Synchronome Co., Ltd. (electric clocks); K. F. M. Engineering Co. ("Internalite" signs); Dictograph Telephone Co. (internal telephones); Gaskell and

The Architectural Review, May 1929.

Chambers, Ltd. (bar fittings); Chatwood Safe Co. (safe); Dreadnought Fireproof Door Co. (fireproof doors); Miss Sydenham of Bournemouth (mural decoration); Miss Faith Crickmay (ceiling panel to lift cage); John Line, Ltd. (wallpapers); Bealsons, Ltd. (linoleum); Hamptons, Ltd. (furnishing concert hall, tea room, lucullus room and lounge); J. J. Allen, Ltd. (furnishing buffet, restaurant and lounge); James Clark and Son, Ltd. (special mirrors); Blackwells and National Roofings Ltd. ("Corona" underlining to roofs).

* * *

The John Compton organ in the new pavilion at Bournemouth has been installed in spite of seemingly insurmountable difficulties. The only available space in the pavilion was in the interior of two tall narrow shafts extending to a height of about 48 ft., ending in a narrow opening of not more than 4 ft. in width. Through these openings all the sounds of the organ would have to pass into the curve of the ceiling to reflect them into the auditorium. Mr. Compton, however, accepted the responsibility of designing an organ in which these difficulties would be overcome. By means of acoustic devices which he designed, and co-operation with the architects, Messrs. Home and Knight, the difficulty of the organ tone was overcome. The plan had also to be adapted to the space at his disposal, which Mr. Compton successfully accomplished. The organ has an elaborate all-electric mechanism, an additional full complement of cinema effects which can, when desired, be switched completely out of action, and, it is said, a beautiful tone.

* * *

In the description of Imperial Chemical House, Millbank, which was published in the March issue of the REVIEW, it was stated, on page 136, that "the panelled rooms are floored with cork carpet"; we are informed that this should read "the panelled rooms are floored with cork 'Expanco' parquetry."

* * *

ADVERTISER, aged 39, qualified Quantity Surveyor with extensive experience of Architectural and Engineering works, is willing to take position as assistant to Quantity Surveyor with a view to such position leading to partnership arrangement. Practice in South or West of England preferred. Replies to Box No. 881.

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